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COLLEGE SERIES OF GREEK AUTHORS

HOMERIC LANGUAGE
AND
VERSE

SEYMOUR

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COLLEGE SERIES OF GREEK AUTHORS
EDITED UNDER THE SUPERVISION OF
JOHN WILLIAMS WHITE AND THOMAS D. SEYMOUR.

INTRODUCTION
TO THE
LANGUAGE AND VERSE
OF
HOMER

BY
THOMAS D. SEYMOUR
HILLHOUSE PROFESSOR OF GREEK IN YALE COLLEGE.

BOSTON:
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PREFACE.

THIS Introduction is not designed to lay stress on Homeric language as contrasted with Homeric poetry, but is intended to relieve the commentary of explanations of dialectic forms and metrical peculiarities, and to call the student's attention to the most noteworthy characteristics of Homeric style and syntax. In reading Homer, certain questions, which cannot be avoided, as to the origin and relation of forms, will attract less of the pupil's attention and demand less of the teacher's time in the class-room if the facts are stated in their proper connection; the grouping of these facts will make them more intelligible and more easily remembered.

Some peculiarities of form have not been mentioned here, since they occur so seldom that they may be treated in the commentary just as conveniently; while for divers reasons other anomalies which are no more frequent have been discussed. Nor has the author planned to make the collection of examples complete; the student should be encouraged to gather illustrations for himself.

Most of this Introduction is of a nature to be read rather than committed to memory. Much of it is unnecessary for a beginner, but the author hopes that none of it is beyond the comprehension and appreciation of the student. While parts of it can be made fully useful only by a wise teacher, most of it should be helpful to the undirected student.

YALE COLLEGE, July, 1885.

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HOMERIC STYLE.

§ 1. a. TRANSLATIONS. Matthew Arnold enumerates four essential characteristics of Homer's poetry:¹ "Homer is rapid in his movement, Homer is plain in his words and style, Homer is simple in his ideas, Homer is noble in his manner. Cowper renders him ill because he is slow in his movement and elaborate in his style; Pope renders him ill because he is artificial both in his style and in his words; Chapman renders him ill because he is fantastic in his ideas; Mr. Newman renders him ill because he is odd in his words and ignoble in his manner." Or in other words: "Between Cowper and Homer there is interposed the mist of Cowper's elaborate Miltonic manner, entirely alien to the flowing rapidity of Homer; between Pope and Homer there is interposed the mist of Pope's literary, artificial manner, entirely alien to the plain naturalness of Homer's manner; between Chapman and Homer there is interposed the mist of the fancifulness of the Elizabethan age, entirely alien to the plain directness of Homer's thought and feeling; while between Mr. Newman and Homer is interposed a cloud of more than Egyptian thickness, — namely, a manner, in Mr. Newman's version eminently ignoble, while Homer's manner is eminently noble."

If poets and masters have thus failed, it is evident that it is no easy achievement to translate Homer well, to be at the same time rapid, plain, simple, and noble, — οὐ πως ἄμυα

¹ *Essays in Criticism*, Boston, 1865, pp. 284 ff., or *Studies in Celtic Literature and on Translating Homer*, Macmillan, N.Y., 1883, pp. 138 ff.

πάντα δυνήσσαι αὐτὸς ἐλέσθαι. The beginner can at least be simple; he should aim to attain the other qualities also.

It is instructive to compare different translations of a famous passage, Θ 555 ff.:—

ὥς δ' ὅτ' ἐν οὐρανῷ ἄστρο φαεινὴν ἀμφὶ σελήνῃν
φαίνεται ἀριπρεπέα, ὅτε τ' ἔπλετο νήνεμος αἰθήρ·
ἔκ τ' ἔφανεν πᾶσαι σκοπιαὶ καὶ πρόωνες ἄκροι
καὶ νάπαι· οὐρανόθεν δ' ἄρ' ὑπερράγη ἄσπετος αἰθήρ,
πάντα δέ τ' εἶδεται ἄστρο· γέγηθε δέ τε φρένα ποιμήν·
τόσσα μεσηγὺ νεῶν ἡδὲ Ξάνθοιο ῥοάων
Τρώων καίωντων πυρὰ φαίνεται Ἰλίοθι πρό.
χίλ' ἄρ' ἐν πεδίῳ πυρὰ καίετο, παρ δὲ ἐκάστω
εἶατο πεντήκοντα σέλαι πυρὸς αἰθομένοιο.
ἵπποι δὲ κρὶ λευκὸν ἐρεπτόμενοι καὶ δλύρας,
ἑσταότες παρ' ὄχεσφιν, ἐύθρονον Ἠῶ μίμνον.

This is translated by Chapman:¹—

¹ *The Iliads of Homer, Prince of Poets, never before in any language truly translated, with a comment upon some of his chief places, done according to the Greek by George Chapman.* Of this translation, A-B, H-A were published in 1598. The first twelve books of the Iliad were published in 1610, and the other twelve in 1611. The first half of the Odyssey was published in 1614, and the rest in 1615. Chapman was about six years older than Shakespeare. The reader will notice that the metre is the "common metre" of our hymn-books.

Chapman says in his "Preface to the Reader": "Alwaies conceiving how pedanticall and absurd an affectation it is, in the interpretation of any Author (much more of *Homer*) to turn him word for word; when (according to *Horace* and other best lawgivers to translators) it is the part of every knowing and judicall interpreter, not to follow the number and order of the words but the material things themselves, and sentences to weigh diligently; and to clothe and adorne them with words, and such a stile and form of oration as are most apt for the language into which they are converted. If I have not turned him in any place falsly (as all other his interpreters have in many, and most of his chiefe places); if I have not left behind me any of his sentence, elegancie, height, intention and invention. if in some few places . . . I be something paraphrastically and faulty; is it justice in that poore fault (if they will needs have it so) to drowne all the rest of my labour."

Pope criticises Chapman's translation as "loose and rambling," and for its "frequent interpolations." "He appears to have had a strong affectation of extracting new meanings out of his author. . . . But that which is to be allowed him, and which very much contributed to cover his defects, is a daring, fiery

“ Fires round about them shinde
 As when about the silver Moone, when air is free from winde,
 And stars shine cleare; to whose sweete beames, high prospects,
 and the brows
 Of all steepe hills and pinnacles, thrust up themselves for showes;
 And even the lowly vallies joy, to glitter in their sight,
 When the unmeasur'd firmament, bursts to disclose her light,
 And all the signes in heaven are seene, that glad the shepheards
 hart;
 So many fires disclosde their beames, made by the Trojan part,
 Before the face of *Ilion*; and her bright turrets show'd.
 A thousand courts of guard kept fires; and every guard allow'd
 Fiftie stout men, by whom their horse, eate oates and hard white
 corne,
 And all did wilfully expect, the silver-throned morne.”

Pope's translation¹ follows:—

“ And beaming fires illumin'd all the ground,
 As when the moon, refulgent lamp of night!
 O'er heaven's clear azure spreads her sacred light,
 When not a breath disturbs the deep serene,

spirit that animates his translation, which is something like what one might imagine Homer himself would have writ before he arriv'd to years of discretion.”

¹ Pope's translation of the *Iliad* was published in 1715–20. It is said that the great Bentley (see § 14 d R.) remarked to Pope “that it was a very pretty poem but that he must not call it Homer.” It is in such simple narrative as quoted above that Pope's style is worst; it is best in descriptions of action.

Pope says in his preface: “That which in my opinion ought to be the endeavour of any one who translates Homer, is above all things to keep alive that spirit and fire which makes his chief character. In particular places, where the sense can bear any doubt, to follow the strongest and most poetical, as most agreeing with that character. To copy him in all the variations of his style and the different modulations of his numbers. To preserve in the more active or more descriptive parts, a warmth and elevation; in the more sedate or narrative, a plainness and solemnity; in the speeches, a fulness and perspicuity; in the sentences [*sententiae*], a shortness and gravity. Not to neglect even the little figures and turns on the words, nor sometimes the very cast of the periods. Neither to omit or confound any rites or customs of antiquity. . . . To consider him attentively in comparison with Virgil above all the ancients, and with Milton above all the moderns.”

And not a cloud o'ercasts the solemn scene ;
 Around her throne the vivid planets roll,
 And stars unnumber'd gild the glowing pole,
 O'er the dark trees a yellow verdure shed,
 And tip with silver every mountain's head ;
 Then shine the vales, the rocks in prospect rise,
 A flood of glory bursts from all the skies :
 The conscious swains, rejoicing in the sight,
 Eye the blue vault and bless the useful light.
 So many flames before proud Ilion blaze,
 And lighten glimmering Xanthus with their rays :
 The long reflections of the distant fires
 Gleam on the walls, and tremble on the spires,
 A thousand piles the dusky horrors gild,
 And shoot a shady lustre o'er the field.
 Full fifty guards each flaming pile attend,
 Whose umber'd arms, by fits, thick flashes send,
 Loud neigh the coursers o'er the heaps of corn,
 And ardent warriors wait the rising morn."

Cowper's translation ¹ follows : —

" As when about the clear bright moon, the stars
 Shine in full splendour, and the winds are hush'd,
 The groves, the mountain-tops, the headland-heights
 Stand all apparent, not a vapour streaks

¹ Published in 1791.

Cowper says in his preface : " My chief boast is that I have adhered closely to the original, convinced that every departure from him would be punished with the forfeiture of some grace or beauty for which I could offer no substitute. . . . It has been my point everywhere to be as little verbose as possible. . . . In the affair of style, I have endeavoured neither to creep nor to bluster, for no author is so likely to betray his translator into both these faults as Homer, though himself never guilty of either. . . . The passages which will be least noticed . . . are those which have cost me abundantly the most labour. It is difficult to kill a sheep with dignity in a modern language, to flay and to prepare it for the table, detailing every circumstance of the process. Difficult also, without sinking below the level of poetry, to harness mules to a waggon, particularizing every article of their furniture, straps, rings, staples, and even the tying of the knots that kept all together. Homer, who writes always to the eye, with all his sublimity and grandeur, has the minuteness of a Flemish painter."

The boundless blue, but ether open'd wide
 All glitters and the shepherd's heart is cheer'd ;
 So num'rous seem'd those fires between the stream
 Of Xanthus, blazing, and the fleet of Greece,
 In prospect all of Troy ; a thousand fires,
 Each watch'd by fifty warriors seated near.
 The steeds beside the chariots stood, their corn
 Chewing, and waiting till the golden thron'd
 Aurora should restore the light of day."

Professor F. W. Newman's translation ¹ follows : —

" And as around the shining Moon | the stars aloft in heaven
 Glisten with radiance distinct, | when all the sky is breathless,
 And every lofty peak is shown, | and headland edge and forest,
 And from behind the cloven sky | unfathom'd heaven gleameth ;
 Nor hidden any star may be ; | and joyful is the shepherd ;
 So many fires betwixt the streams | of Xanthos and the galleys,
 Shone then in front of Ilion, | by hands of Troians kindled.
 A thousand fires along the plain, | I say, that night were burning,
 And close to every glaring blaze | sat fifty men in armour.
 And by their chariots the steeds | rye and white barley munching,
 Stood waiting till the Queen of Morn | fair-thron'd should rise
 before them."

Lord Derby's translation ² follows : —

" As when in Heav'n, around the glitt'ring moon
 The stars shine bright amid the breathless air ;
 And ev'ry crag and ev'ry jutting peak

¹ Published in 1856.

This has received perhaps undue distinction from the criticisms of Matthew Arnold. The translator says : "To the metre which I have myself adopted, I was brought by a series of argument and experiment, and was afterwards gratified to find that I had exactly alighted on the modern Greek Epic metre. It is also the metre of the American Yankee Doodle, which some have ignorantly made an objection : as if the metre of the *Frogs and Mice* and of the *Margites*, were not that of the *Iliad*. Of course no metre can be popular, without being applicable to low treatment ; indeed without being liable to degenerate into doggerel in unskilful hands."

² Published in 1865.

Stands boldly forth, and ev'ry forest glade ;
Ev'n to the gates of Heav'n is open'd wide
The boundless sky ; shines each particular star
Distinct ; joy fills the gazing shepherd's heart.
So bright, so thickly scatter'd o'er the plain,
Before the walls of Troy, between the ships
And Xanthus' stream, the Trojan watchfires blaz'd.

A thousand fires burnt brightly ; and round each
Sat fifty warriors in the ruddy glare ;
With store of provender before them laid,
Barley and rye, the tether'd horses stood
Beside the cars, and waited for the morn."

Bryant's translation ¹ follows : —

"As when in heaven the stars look brightly forth
Round the clear-shining moon, while not a breeze
Stirs in the depths of air, and all the stars
Are seen, and gladness fills the shepherd's heart,
So many fires in sight of Ilium blazed,
Lit by the sons of Troy, between the ships
And eddying Xanthus : on the plain there shone
A thousand ; fifty warriors by each fire
Sat in its light. Their steeds beside the cars —
Champing their oats and their white barley — stood,
And waited for the golden morn to rise."

Tennyson translates : —

"As when in heaven the stars about the moon
Look beautiful, when all the winds are laid,
And every height comes out, and jutting peak
And valley, and the immeasurable heavens
Break open to their highest, and all the stars
Shine, and the shepherd gladdens in his heart :
So many a fire between the ships and stream
Of Xanthus blazed before the towers of Troy,
A thousand on the plain ; and close by each

¹ Published in 1870.

Sat fifty in the blaze of burning fire ;
And champing golden grain, the horses stood
Hard by their chariots, waiting for the dawn."

Matthew Arnold translates the last verses in hexameters: —

"So shone forth, in front of Troy, by the bed of the Xanthus,
Between that and the ships, the Trojans' numerous fires.
In the plain there were kindled a thousand fires: by each one
There sat fifty men in the ruddy light of the fire:
By their chariots stood the steeds and champed the white barley
While their masters sat by the fire and waited for Morning."

✓ **b. CHANGE OF SUBJECT.** Homer composed for quick-minded hearers, who were ready to apprehend a change of subject even when it was marked by no pronoun, as ἡ οἱ ἀμ' αἰθομένης δαΐδας φέρε καὶ ἐ μάλιστα | δμῶδων φιλέεσκε, καὶ ἔτρεφε τύτθον ἑόντα a 434 f. *she bore for him the burning torch and (i.e. for) he loved her most of all the female servants, and (i.e. for) she was his nurse when he was a child; ἔχεν πάλαι ὡς ἴθουνεν Ψ 871 he (Meriones) long had been holding while he (Teucer) was taking aim; πρίν γ' ἡ κατακτάμεν ἡ κατ' ἄκρης | Ἴλιον αἰπεινὴν ἐλέειν κτάσθαι τε πολίτας O 557 before either we slay the Greeks or they capture lofty Ilios and the citizens are slain.* Still more striking is the change in βουλοίμην κε . . τεθνάμεν ἢ τάδε . . ἔργ' ὀράσθαι, | ξείνους τε στυφελίζομένους δμῶς τε γυναῖκας | ῥυστάζοντας ἀεικελίως κατὰ δώματα καλά, | καὶ οἶνον διαφυσσόμενον, καὶ σίτον ἔδοντας π 106 ff. *I should rather die than see these deeds, — guests struck, suitors abusing the maids, wine wasted, suitors devouring the food,* where the poet was sure that his hearers would not construe ῥυστάζοντας and ἔδοντας with ξείνους, but would supply *μνηστήρας* from the context.

γ **c. DIRECT DISCOURSE.** Like the writers of Holy Scripture, and as in the simple style of ballads and fairy tales and the conversation of children and uneducated persons, the Homeric poet avoids the use of *indirect discourse*; he has no

long passages in *oratio obliqua*, in the manner of the reported speeches in Caesar's Commentaries. He passes quickly from indirect to direct discourse,¹ as ἐπεὶ πρό οἱ εἵπομεν ἡμεῖς | μήτ' αὐτὸν κτείνειν μήτε μνάσθαι ἄκοιτιν, | ἐκ γὰρ Ὀρέσταιο τίσις ἔσσεται κτλ. a 37 ff. *since we told him beforehand not to slay the man himself and not to woo his wife, for from Orestes shall (for should) vengeance come, etc.* Contrast ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν | . . καὶ λίσσεται πάντας Ἀχαιοὺς | . . ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες | ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἰκέσθαι · | παῖδα δ' ἐμοὶ λύσαιτε φίλῃν τὰ δ' ἄποινα δέχεσθαι, | ἄζόμενοι Διὸς υἱόν, ἐκηβόλον Ἀπόλλωνα A 12 ff. with its paraphrase which uses indirect discourse, ἐλθὼν ὁ ἱερεὺς εὔχετο ἐκείνοις μὲν τοὺς θεοὺς δοῦναι ἐλόντας τὴν Τροίαν αὐτοὺς σωθῆναι, τὴν δὲ θυγατέρα οἱ λύσαι δεξαμένους ἄποινα καὶ τὸν θεὸν αἰδεσθέντας κτλ. in Plato *Rep.* III 393 E.

Υ d. PRINCIPAL CLAUSES. Similar to this avoidance of indirect discourse is the poet's frequent and ready transition from a subordinate to a principal clause, as ὃς μέγα πάντων | Ἀργεῖων κρατεῖ καὶ οἱ πείθονται Ἀχαιοὶ A 78 f. *who rules with might over all the Argives and him (for whom) the Achaeans obey*; ὃς μάλα πολλὰ | πλάγχθη . . πολλὰ δ' ὅ γ' ἐν πόντῳ πάθεν ἄλγεα a 1 ff. *who was driven on many wanderings . . and he suffered many woes upon the sea*; Μέντωρ ὃς ῥ' Ὀδυσῆος ἀμύμονος ἦεν ἑταῖρος | καὶ οἱ (Mentor) ἰὼν ἐν νηυσὶν ἐπέτρεπεν (sc. Odysseus) οἶκον ἅπαντα β 225 f., φ' ἐπὶ πολλὰ μόγησα, δόσαν δέ μοι νῆες Ἀχαιῶν A 162.

e. Thus the poet deserts the participial for a finite construction, as Ἔκτορα δ' ἐν πεδίῳ ἶδε κείμενον · ἀμφὶ δ' ἑταῖροι | εἴατο O 9 f. *he saw Hector lying on the plain, while his comrades were*

¹ So in other early poets as ἦρε' ὅττι δηῶτε πέπονθα, κῦττι | δηῶτε κάλημι, | κῦττι μοι μάλιστα θέλω γενέσθαι | μαινόλα θυμῷ · τίνα δηῶτε Πείθω | μαῖς ἄγην ἐς σὺν φιλότατα, τίς σ' ὦ | Ψάπφ' ἀδικῆει; Sappho 1 15 ff. *thou didst ask me what I suffer and why I call thee, . . whom dost thou desire that Persuasion should lead to thy love, etc.*

seated around him (for καὶ ἑταίρους ἡμένους); μνηστῆρες ἡγερέθοντο | ἔσθλ' ἀγορεύοντες, κακὰ δὲ φρεσὶ βυσσοδόμενον ρ 65 f. (for βυσσοδομεύοντες *planning in the depth of their hearts*). Cf. γουνάζομαι . . | ἐστάμεναι κρατερῶς, μηδὲ τρωπᾶσθε φόβονδε O 665 f. *I beseech you to stand stoutly, nor turn to flight*; ἰοῖσιν τε τιτυσκόμενοι λάεσσ' ἵ τ' ἔβαλλον Γ 80, where τέ . . τέ mark the imperfect as correlative with the participle.

γ. ORDER OF WORDS. The simplicity of the Homeric order of words is most clearly seen by comparing a passage of Homer with a similar passage of a later Greek poet or of Vergil. Many verses of the Iliad and Odyssey can be translated into English, word for word as they stand, as ὠχόμεθ' ἐς Θήβην ἱερὴν πόλιν Ἡετίωνος, | τὴν δὲ διεπράθομέν τε καὶ ἡγομεν ἐνθαδὲ πάντα. | . . ἐκ δ' ἔλον Ἀτρεΐδῃ Χρυσήϊδα καλλιπάρηον κτλ. A 366 ff. When the order differs essentially from the English there are generally rhetorical or poetical reasons why the order is what it is; no one should suppose that the metre compelled the poet to adopt an arrangement of words that was not natural and did not please him. The verse gave prominence not merely to the first word but often to the word before the principal caesural pause (§ 40).

g. The thought of each Homeric verse is somewhat more independent than is the case in later poetry. Other things being equal, a word should be construed with words in the same rather than in another verse. Rarely does a descriptive adjective at the close of one verse agree directly with a noun at the beginning of the next (as χρεμέτιζον ἐπ' ἄκρῳ | χεῖλει ἐφεσταότες M 51 f. or εἴλετο καλὴν | ἀξίνην εὐχαλκον N 611).

h. A noun at the close of one verse often has an adjective apparently in agreement with it at the beginning of the next verse, but this adjective may be regarded as in apposition with the noun; it frequently serves to form a closer connection with a following amplifying clause, as μῆνιν ἄειδε θεά . . | οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκεν A 1 f., where the relative clause explains οὐλομένην: the *wrath* was mortal, deadly,

because it brought ten thousand woes upon the Achaeans. So a few verses later, νοῦσον ἀνὰ στρατὸν ὥρσε κακὴν, δλέκοντο δὲ λαοί A 10, the position of the adjective κακὴν is explained by its connection with the thought of the following clause. Cf. νήπιοι οἱ κατὰ βοῦς Ὑπερίονος ἡελίοιο | ἥσθιον α 8, the companions of Odysseus were fools in that they devoured the cattle of Hyperion; φάτις . . | ἐσθλή, χαίρουσιν δὲ πατὴρ καὶ πότνια μήτηρ ζ 30; νῦν αὐτὲ μιν υἱὲς Ἀχαιῶν | ἐν παλάμῃς φορέουσι δικασπόλοι οἳ τε θέμιστας | πρὸς Διὸς εἰρύεται A 237 ff., where δικασπόλοι is explained by the following clause. Sometimes a word is reserved for the beginning of a verse in order to mark a contrast with what follows, as αὐτὰρ ἐπεὶ δὴ τεῖχος ἐπεσσυμένους ἐνόησεν | Τρῶας, ἀτὰρ Δαναῶν γένετο ἰαχὴ τε φόβος τε O 395 f., where the order of the words sets Τρῶας into an antithesis with Δαναῶν, — ἀμφοτέρως . . χεῖρας ἔμαρπτεν | σκαιῇ, δεξιτερῇ δ' ἄρ' ἀπ' ὤμων αἶνυτο τόξα Φ 489 f. αὐτόν thus often contrasts a man with his companions or possessions, as ἀπὸ μὲν φίλα εἴματα δύσω | αὐτὸν δὲ κλαίοντα θοὰς ἐπὶ νῆας ἀφήσω B 261 ff.; ἔγχος μὲν ῥ' ἔστησε . . | αὐτὴν δ' ἐς θρόνον εἰσεν α 127 ff.

i. The first words of successive verses occasionally carry the burden of thought, as Γλαῦκος . . | Ἰφίνουον βάλε . . | Δεξιὰ-δην . . | ὦμον H 13 ff. *Glaucus . . hit Iphinous . . son of Dexias on the shoulder.*

j. The subject of the sentence usually precedes its verb. Almost every exception to this remark is found either at the close of the verse, or less frequently before the principal caesura (where the same metrical freedom was allowed as at the end of the verse, § 41 a 3).

k. In order to give prominence to an important word, it is sometimes placed before the relative word of the clause to which it belongs, as σαώτερος ὥς κε νέηαι A 32; κείθι δέ μ' ὥς περάσειε ξ 297. This is especially frequent when the subordinate clause precedes the principal sentence, as Ἐκτωρ δ' ὥς Σκαιάς τε πύλας . . ἔκανε | ἀμφ' ἄρα μιν . . θέον κτλ. Z 237.

l. Adnominal genitives, like adjectives, generally precede their noun, except at the close of the verse or before a caesural pause, but there are many exceptions to the rule in the case of adjectives, principally perhaps where the adjective and substantive are closely connected. A preposition often stands between the adjective and noun, as χρυσέφ' ἀνὰ σκήπτρῳ A 15, θαὸς ἐπὶ νῆας A 12; ἡμετέρῳ ἐνὶ οἴκῳ A 30; or νῆας ἐπὶ γλαφυράς Γ 119. The infinitive generally follows the verb on which it depends.

m. When a noun is modified by two adjectives, it frequently is preceded by one and followed by the other, as θαῖη παρὰ νηὶ μελαίνῃ A 300; πολλὸν δμβρον ἀθέσφατον K 6. So in English poetry "human face divine," "purest ray serene," "old man eloquent."

n. EPITHETS. Often three or more epithets are used with one noun, as εἶλετο δ' ἄλκιμον ἔγχος ἀκαχμένον ὀξεί χαλκῷ, | βριθὺ μέγα στιβαρόν α 99 f.; οὐ τι περιπληθὺς λίην τόσον, ἀλλ' ἀγαθὴ μέν, | εὖβοτος εὐμηλος, οἶνοπληθὺς πολύπυρος ο 405 f. (But in the first three books of the Iliad as many as three adjectives are rarely found with one noun.) Often two of the epithets begin a verse, as ἐς θρόνον εἰσεν ἄγων . . | καλὸν δαιδάλεον α 130 f.; φόρμιγγι λιγείῃ | καλῇ δαιδαλέῃ I 186 f.; καλὰ πέδιλα | ἀμβρόσια χρύσεια ε 44 f.; ἐς θάλαμον κατεβήσето κηῶντα | κέδρινον ὑφόροφον Ω 191 f.

o. As is seen from the foregoing examples, the poet does not use καί to connect *epitheta ornantia*.

✓ **p.** These ornamental epithets frequently have reference to the most marked natural characteristics of an object rather than to a particular occasion. The ships are *swift* (θααί) even when they are drawn up on land (A 300 and *passim*); clothing is *σιγαλόεντα* even when it is soiled (ζ 26); Aegisthus is called *honorable, blameless* (ἀμύμων, α 29) in the very breath in which he is rebuked for wooing Agamemnon's wife and killing the king of men himself; Polyphemus lifts his hands to the starry heaven (εἰς οὐρανὸν ἀστερόεντα ι 527) in

broad daylight. The sea is *πολύφλοισβος, ἡχήεσσα, εὐρύπορος, ἀτρύγετος, ἀθέσφατος, πολιή, γλαυκή*. Rarely would one of these epithets be used to give a characteristic of the sea at a special time. It is in imitation of Homer that Theocritus, *Id.* I 58, calls milk *λευκόν*, — of course, not to distinguish white milk from milk of another color but to bring the object vividly before the mind by mentioning a quality of it which all would recognize as belonging to the nature of the object. The choice among these stereotyped conventional epithets was often determined by the convenience of metre or rhythm (see § 4 *b f.*). It should be noted that of the epithets of the sea only two (*ἀτρύγετος, εὐρύπορος*) have the same metrical value.

γq. Almost every prominent person in the poems has some special epithet or epithets. Pope calls these “a sort of supernumerary pictures of the persons or things they are joined to. We see the motion of Hector’s plumes in the epithet *κορυθαίολος*.” No one but Athena is *γλαυκῶπις* and the adjective becomes virtually a proper name, as γ 135. She bears this epithet 90 times, generally in the phrase *θεὰ γλαυκῶπις Ἀθήνη*. She is *Παλλὰς Ἀθήνη* 41 times. Zeus is *νεφεληγερέτα Ζεύς* 30 times, *ἐρίγδουπος πόσις Ἥρης* 7 times, *εὐρύόπα Ζεύς* 20 times, *μητίετα Ζεύς* 19 times, *αἰγίοχος* (generally in the genitive, *αἰγίοχοιο*) 54 times, *πατὴρ ἀνδρῶν τε θεῶν τε* 15 times. Poseidon is *γαιήοχος ἐννοσίγαιος* 8 times, *Ποσειδάων ἐννοσίχθων* 24 times. Hera with a few mortal women shares the by-name *λευκῶλενος* (24 times, generally in the phrase *θεὰ λευκῶλενος Ἥρη*), and she is *βοῶπις πότνια Ἥρη* 14 times. The Achaeans are *ἐκνήμιδες Ἀχαιοί* 36 times, *κάρη κομόωντες* 29 times, in the genitive *Ἀχαιῶν χαλκοχιτώνων* 24 times, *υἱες Ἀχαιῶν* 64 times, *λαὸς Ἀχαιῶν* 22 times, *κοῦροι Ἀχαιῶν* 9 times. Agamemnon is *ἄναξ ἀνδρῶν* forty-five times in the *Iliad* and thrice in the *Odyssey*, while this title is given to only five other chiefs, once to each. Achilles is *ποδάρκης διὸς Ἀχιλλεύς* 21 times, *πόδας ὠκὺς Ἀχιλλεύς* 30 times,

ποδώκεος Αἰακίδαο 10 times, ποδώκεα Πηλεΐωνα 10 times. Odysseus is πολύτλας δῖος Ὀδυσσεύς 42 times, πολύμητις Ὀδυσσεύς 78 times, Ὀδυσσῆος θείοιο 27 times, Λαερτιάδεω Ὀδυσῆος 11 times, πολυμήχαν' Ὀδυσσεύ 24 times. Iris, the messenger of the gods in the *Iliad*, is ποδήμενος ὠκέα Ἴρις 9 times. Hector is κορυθαίολος 37 times, φαιδῖμος Ἐκτωρ 30 times.

✓r. The situation of the moment seems sometimes to contradict the epithet, as τὸν δὲ ἰδὼν ῥίγησε βοὴν ἀγαθὸς Διομήδης E 596 *at sight of him Diomed good at the war cry shuddered*.

✓s. SYNONYMOUS EXPRESSIONS. The poet is fond of a cumulation of synonymous or nearly synonymous expressions, many of which remind the reader of redundant legal expressions, as φωνήσας προσήυδα A 201 *lifted up his voice and addressed her*; ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν A 361 *spoke a word and called upon him*; ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο A 88; ἀπριάτην ἀνάποινον A 99, τῶν οὐ τι μετατρέπη οὐδ' ἀλεγίζεις A 160, πόλεμοί τε μάχαι τε A 177, πάντων μὲν κρατέειν ἐθέλει πάντεσσι δ' ἀνάσσειν, | πᾶσι δὲ σημαίνειν A 288 f., οὐτ' εἶρομαι οὔτε μεταλλῶ A 553, ὄψεται εἴ κ' ἐθέλῃσθα καὶ εἴ κέν τοι τὰ μεμῆλη Δ 353, ἡγήτορες ἡδὲ μέδοντες B 79, ἄβρομοι αὐίαχοι N 41, ὄλβω τε πλούτῳ τε Ω 536, αἰστος ἄπυστος α 242, νηπειθέες τ' ἄχολόν τε δ 221, ἀρρήκτους ἀλύτους θ 275. Sometimes the same stem is repeated for emphasis, in a different form, as ὄψιμον ὄψιτέλεστον B 325, κείτο μέγας μεγαλωστί Σ 26, ἀπώλετο λυγρῶ ὀλέθρῳ γ 87.

✓t. EPEXEGESIS. A clause is often added epexegetically, to explain a preceding clause or word, as νημερτέα βουλήν, | νόστον Ὀδυσσῆος ταλασίφρονος, ὥς κε νέηται α 86 f., where νόστον is in apposition with βουλήν and is itself explained by ὥς κε νέηται, — πατροφονῆα . . ὃ οἱ πατέρα κλυτὸν ἔκτα α 299 f.; μῆνιν . . οὐλομένην ἥ μυρὶ' Ἀχαιοῖς ἄλγε' ἔθηκεν A 1 f.; τεῖχος ἄρειον ὃ κ' ἀνδράσι λουγὸν ἀμύναι O 736 *a better wall (namely, one) which would ward off destruction from the men*; γυγνομένῳ . . ὅτε μιν τέκε μήτηρ η 198; τά τε δῶρ' Ἀφρο-

δίτης, | ἥ τε κόμη τό τε εἶδος Γ 54 f.; ἀρετὴν σὴν φαίνεμεν ἥ τοι ὀπηδεῖ θ 237; εἰ μὲν δὴ νῦν τοῦτο φίλον μακάρεσσι θεοῖσιν, | νοστήσαι Ὀδυσῆα πολύφρονα ὅνδε δόμονδε κτλ. α 82. For explanatory asyndeton, see § 2 m.

u. The species often follows in apposition with the genus, as κύματα μακρὰ θαλάσσης | πόντου Ἰκαρίοιο B 144 f.; ἱρηξ | κίρκος ν 86 f.; βοῦς | ταῦρος B 480 f.; σὺς κάπρου P 21; ὄρνισιν αἰγυπιοῖσιν H 59. Cf. ἔκτοθεν ἄλλων | μνηστήρων α 132 f. *apart from the others, the suitors*, and the exegetical use of the infinitive, as ἔριδι ξυνέηκε μάχεσθαι A 8 *brought together in strife, to contend*.

v. Thus also the part of the mind or body which is employed or especially affected is mentioned, as οὐκ Ἀγαμέμνονι ἦνδαν θυμῷ A 24, χρώμενος κῆρ A 44, κεχαροῖατο θυμῷ A 256, ἐν ὀφθαλμοῖσιν ὀρᾶσθαι Γ 306, ποσὶ προβιβᾶς N 158, πάθεν ἄλγεα δν κατὰ θυμόν α 4.

w. STEREOTYPED EXPRESSIONS. The same expressions recur under similar circumstances. We find a stereotyped description of a feast and of the preparations for it, of the breaking of day and of the approach of night, of doffing or donning sandals and armor; there are conventional expressions for setting out on a journey, for an attack in battle, for the fall and death of a warrior, for lying down to rest. Speeches are introduced and followed by set verses, as καί μιν (or σφεας) φωνήσας ἔπεα πτερόεντα προσηύδα A 201, and in fifty other places; ὁ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέειπεν A 73 and in fourteen other places, while the second hemistich is found several times in other combinations; ἦ τοι ὁ γ' ὧς εἰπὼν κατ' ἄρ' ἔξετο, τοῖσι δ' ἀνέστη A 68, 101, B 76, H 354, 365, β 224. These stereotyped verses have been compared with the frequently recurring "And Job answered and said," "Then Eliphaz the Temanite answered and said," of the book of Job, and with the set form in which the reports of the messengers were brought to the man of Uz, — each of the four reports ending "and I only am escaped alone to tell thee."

✓ § 2. a. PARECHESIS, ONOMATOPOEIA, *etc.* The poet seems to have looked with indifference on the similarity of sound in neighboring words. He does not appear to have designed the rhyme in *ικέσθαι, δέχεσθαι* A 19 f., *δώσει, ἀπόσει* A 96 f., *χέουσα, τεκούσα* A 413 f., *ἔρυσσαν, τάνυσσαν* A 485 f., or in instances like Ξ 9 ff., where three successive verses rhyme, ending *έοιο, ίπποδάμοιο, έοιο*, or between the two hemistichs of a verse, as *έσπετε νύν μοι Μούσαι 'Ολύμπια δώματ' ἔχουσαι* B 484.

Most examples of parechesis (*παρήχησις*) and alliteration are probably accidental, as *πολλέων έκ πολίων* B 131, *ές πόλεμον πωλήσσαι* E 350, *κεῖνός γε έοικότι κείται* α 46, *άμφ' 'Οδυσήι δαΐφρονι δαΐεται ήτορ* α 48, *δασσάμενοι δαίνυντ' έρικυνδέα δαΐτα* γ 66, *πατρί τε σῶ μέγα πήμα πόληί τε παντί τε δήμῳ* Γ 50.

✓ b. Occasionally an onomatopoeitic (*ονοματοποιία*), imitative expression is used, giving a kind of echo in the sound, as *τριχθά τε και τετραχθά* Γ 363, of the breaking of the sword of Menelaus; *πολλά δ' άναντα κάταντα pápantá τε δόχμιά τ' ήλθον* Ψ 116, of the men and mules going up hill and down, over a rough road for wood; *έκ δέ Χρυσήϊς νηός βή ποντοπόροιο* A 439, where a vivid imagination may perhaps hear the measured steps of the damsel as she leaves the ship, with a quick rush at the close; *κύματα παφλάζοντα πολυφλοίσβοιο θαλάσσης* N 798; *αΐτις έπειτα πέδονδε κυλίνδετο λάας άναιδής* λ 598, of the rolling back of the stone which Sisyphus in Hades was continually urging to the summit of a hill.

c. The poet plays occasionally on the names of his heroes, as *Πρόθοος θοός ήγεμόνευεν* B 758 ("swift by nature as well as by name"); *Τληπόλεμον . . . τλήμονα θυμόν ἔχων* E 668 ff.; *Εὐπείθει πείθοντο* ω 465 f.; "*Εκτορ . . φῆς που άτερ λαών πόλιν έξέμεν*" E 472 f., and *ἔχες δ' αλόχους κεδνάς και νήπια τέκνα* Ω 730 (Andromache is grieving for her dead husband), where *έξέμεν* and *ἔχες* seem to be selected with reference to the assumed etymology of "*Εκτωρ*". Possibly there is a play on

the name of Odysseus in οὐ νύ τ' Ὀδυσσεύς . . τί νύ οἱ τόσον ὠδύσαο Ζεῦ *a* 60 ff.; his name is explained (with doubtless incorrect etymology) where his grandfather bestows it upon him, ὀδυσσάμενος τόδ' ἰκάνω . . τῷ δ' Ὀδυσσεύς ὄνομ' ἔστω ἐπώνυμον *τ* 407 ff.; *cf.* ὀδύσαντο γὰρ αὐτῷ (Odysseus) | Ζεὺς τε καὶ Ἥελιος *τ* 275 f., ὧδε Ποσειδάων ἐνοσίχθων | ὠδύσατ' ἐκπάγλως *ε* 339 f.

γ *d.* The trick is well known which Odysseus played on Polyphemus by assuming the name Οὐτις, *ι* 366, 408; *cf.* the pun on μή τις and μήτις, *ι* 410, 414: εἰ μὲν δὴ μή τις σε βιάζεται . . ἐμὸν δ' ἐγέλασσε φίλον κῆρ | ὥς ὄνομ' ἐξαπάτησεν ἐμὸν καὶ μῆτις ἀμύμων. Another celebrated passage is concerning the ivory and horn gates of the dreams: οἱ μὲν [ὄνειροι] κ' ἔλθωσι διὰ πριστοῦ ἐλέφαντος, | οἳ ῥ' ἐλεφαίρονται, . . οἱ δὲ διὰ ξεστῶν κεράων ἔλθωσι θύραζε, | οἳ ῥ' ἔτυμα κραίνουσι *τ* 564 ff. But it is improbable that the similarity of sound is intentional in ἔξετο (Helen) δ' ἐν κλισίῳ, ὑπὸ δὲ θρήνης ποσὶν (*for the feet*) ἦεν. | αὐτίκα δ' ἦ γ' ἐπέεσσι πόσιν (*husband*) ἐρέεινεν ἕκαστα *δ* 136 f., or λέκτο (*counted*) δ' ἀριθμόν . . ἔπειτα δὲ λέκτο (*lay down*) καὶ αὐτός *δ* 451, 453.

e. COMPARISONS. A notable characteristic of Homeric style is the comparison. This is designed to throw into high relief some point in the action narrated; it often relieves the monotony of the description of a battle. But the poet is not always satisfied to illustrate the particular point for which the comparison is introduced; he often completes the picture by adding touches which have nothing to do with the narrative, and is sometimes drawn on to add a new point of comparison, as *N* 492 ff. There the Trojans are described as following their leader, as sheep follow their bell-wether. This scene is completed by adding to the original comparison the thought of the joy in the shepherd's heart as he watches his orderly flock, and this suggests the second comparison: "So Aeneas rejoiced at seeing the soldiers follow him."

f. Illustrations are furnished by all experiences of life, from the lightning of Zeus and the conflict of opposing winds, from the snow-storm and the mountain torrent, to a child playing with the sand on the seashore, and a little girl clinging to her mother's gown; from lions and eagles, to a stubborn ass which refuses to be driven from a cornfield by children, and to a greedy fly; from the evening star to women wrangling in the street. The lion is a special favorite, and appears in comparisons thirty times in the Iliad. The Iliad has but few illustrations drawn from the actions of men, such as weaving (Ψ 760 ff.), tanning (P 389 ff.), or the grief of a father for his dead son (Ψ 222 ff., *cf.* the delight of children at their father's recovery from wasting disease, ε 394 ff.); and but one from the operations of the mind (O 80 ff.), where a traveler thinks of different places in rapid succession.

g. Homer, like Milton, could not think of an army in motion without thinking of its resemblance to something else. Just before the Catalogue of the Ships, the movements of the Achaean armies are described by six detailed comparisons, B 455-483: the brightness of their armor is compared with the gleam of fire upon the mountains; their noisy tumult, with the clamor of cranes or swans on the Asian plain; in multitude, they are as the innumerable leaves and flowers of spring-time; they are impetuous and bold as the eager flies around the farm buildings; they are marshalled by their leaders as flocks of goats by their herds; their leader (Agamemnon) is like to Zeus, to Ares, to Poseidon, — he is preëminent among the heroes as a bull in a herd of cattle.

h. The Iliad has 182 detailed comparisons, 17 briefer (as *παισιν ἐοικότες ἡγοράασθε | νηπιάρχους οἷς οὐ τι μέλει πολεμῖα ἔργα* B 337 f.), and 28 of the briefest sort; the Odyssey has 39 detailed comparisons, 6 briefer, and 13 very brief. The first book of the Iliad has only two comparisons, and those

of the briefest, *ὁ δ' ἦμε νυκτὶ εἰκώς* A 47, *ἡύτ' ὀμίχλη* A 359. All the other books of the Iliad contain detailed comparisons; Π and P have 20 each, N and O have 15 each, Λ has 14.

✓ i. In comparisons, the poet sometimes makes reference to customs that do not seem to have prevailed in the siege of Troy: to riding on horseback (O 679), to the use of a kettle for boiling meat (Φ 362), to the use of the trumpet in war (Σ 219). This seems to imply a consciousness of change of customs between heroic and Homeric times.

j. Comparisons are introduced by *ὥς τε, ὥς εἰ, ὥς ὅτε, ὥς περ κτλ.*

Praepositive *ὥς* is not used in comparisons. In the briefest comparisons, postpositive *ὥς* is often used, generally lengthening the preceding syllable (§§ 12 l, 41 m).

k. The aorist indicative (the so-called Gnomic aorist) is often used in comparisons. The imperfect is found but twice (O 274, Φ 495).

l. ASYNDETON. In the Homeric period more frequently than in later Greek, sentences were left unconnected by conjunctions, *i.e.* asyndeton (H. 1039) was allowed more freely. It has been noticed above that ornamental epithets are not connected by *καί*, and sometimes in animated discourse the poet uses no conjunction between clauses or words, as *ἀπριάτην ἀνάποινον* A 99.

m. Asyndeton of sentences is most frequent where the second sentence explains the first and is in a kind of apposition with it, repeating the thought in a different form: *ἀλλὰ καὶ ὥς ἐθέλω δόμεναι πάλιν εἰ τό γ' ἄμεινον* | *βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι* A 116 f., *ὦ πόποι, ἦ μέγα πένθος Ἀχαιῖδα γαῖαν ἰκάνει* | *ἦ κεν γηθήσαι Πρίαμος Πριάμοιό τε παῖδες* A 254 f., *ἀλλ' ὅδ' ἀνὴρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων* | *πάντων μὲν κρατέειν ἐθέλει πάντεσσι δ' ἀνάσσειν* A 287 f. In B 299, *τλήτε φίλοι καὶ μέιναι' ἐπὶ χρόνον* gives the sum of the preceding sentence, and the asyndeton marks the speaker's warmth of feeling. Thus the second sentence

may express the result of the former, as *ξείνε κακῶς ἀνδρῶν τοξάζει* · (therefore) *οὐκέτ' ἀέθλων* | *ἄλλων ἀντιάσεις* χ 27 f. An adversative relation is occasionally expressed by asyndeton, especially with *γε μὲν* in the second clause, as B 703, E 516, Ω 642.

n. The absence of a conjunction often gives rapidity to the style and thus is found often where the second sentence begins with *αὐτίκα* or *αἰψα*, as *εἰ δ' ἄγε μὴν πείρησαι . . αἰψά τοι αἷμα κελαινὸν ἐρωήσῃ* *περὶ δουρί* A 302 f., *αὐτίκα κερτομίοισι Δία Κρονίωνα προσηύδα* A 539, cf. B 442. For the tone of rapidity thus given to a narration, cf. *δούπησεν δὲ πεσῶν, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ* · | *αἶματί οἱ δεύοντο κόμαι* κτλ. P 50 f.

Conjunctions are often omitted in excitement, as when Achilles sees the flame flickering among the ships of the Achaeans and calls to Patroclus *ὄρσεο διογενὲς Πατρόκλεις . .* | *λευσσω δὴ παρὰ νηυσὶ πυρὸς δηλοιο ἰωήν* · | *μὴ δὴ νῆας ἔλωσι . .* | *δύσεο τεύχεα θᾶσσον* Π 126 ff. ☉

o. CHIASMUS.¹ For emphasis, the poet sometimes so arranges the words of two clauses that the extremes, as also the means, are correlative with or are contrasted with each other, as *παῖδά τε σοὶ ἀγέμεν, Φοίβῳ θ' ἱερὴν ἐκατόμβην* A 443, where *παῖδα* and *ἐκατόμβην*, *σοί* and *Φοίβῳ* respectively are contrasted. Cf. *ὥς Ἀχιλλῆα | τιμῆσθης ὀλέσθης δὲ πολέας* A 558 f., *δυσμενέσιν μὲν χάρμα, κατηφείην δὲ σοὶ αὐτῷ* Γ 51, *ἄρν', ἕτερον λευκόν, ἐτέρην δὲ μέλαιναν*, | *Γῇ τε καὶ Ἡελίῳ* Γ 103 f., where the black lamb was for Γῇ and the white for Ἡέλιος, — *βασιλεύς τ' ἀγαθὸς κρατερός τ' αἰχμητής* Γ 179, where the adjectives are brought together; *αὐτόν τ' ἰσχανάασκον ἐρητί-*

¹ The name is given from the Greek letter X, there being a crossing of ideas as

$$\begin{array}{ccc} \text{βασιλεύς} & \begin{array}{c} \nearrow \tau' \\ \searrow \tau' \end{array} & \text{ἀγαθός} \\ \text{κρατερός} & & \text{αἰχμητής} \end{array}$$
 Γ 179.

It should be noticed that this chiasmic arrangement is often the most simple and natural, as in the first example above, where *σοί* at once suggests the other person interested, *Φοῖβος*.

οντό τε λαόν O 723. Cf. Milton's "Sweet is the breath of morn, her rising sweet," *Par. Lost* IV 641, "Adam the goodliest man of men since born His sons, the fairest of her daughters Eve," *Par. Lost* IV 323 f.

p. EPANALEPSIS. Sometimes a word (generally a proper name) or a clause is repeated in the same sentence at the beginning of a new verse, as ἀλλ' ὁ μὲν Αἰθίοπας μετεκίαθε τηλόθ' ἔοντας, | Αἰθίοπας τοὶ διχθὰ δεδαίταται κτλ. a 22 f. (the only example in the *Odyssey*); τῷ δ' ἐγὼ ἀντίος εἰμι καὶ εἰ πυρὶ χεῖρας ἔοικεν, | εἰ πυρὶ χεῖρας ἔοικε, μένος δ' αἰθῶνι σιδήρῳ T 371 f. but *I will go to meet him even if his hands are like to fire, if his hands are like to fire and his might is like to bright iron*; οὐ μὲν πῶς νῦν ἔστιν . . | τῷ ὀαριζέμεναι ἃ τε παρθένος ἡϊθέός τε, | παρθένος ἡϊθέός τ' ὀαρίζετον ἀλλήλοιν X 126 ff. *it is in no way possible now to chat with him as a maiden and a young man, a maiden and a young man chat together*. Cf. Milton's *Lycidas* 37 f. "But O the heavy change, now thou art gone, Now thou art gone and never must return." The name is repeated at the beginning of three successive verses (Νιρεύς . . Νιρεύς . . Νιρεύς) B 671 ff. Cf. also B 838, 850, 871, Z 154, H 138, M 96, Φ 86, 158, Ψ 642. The name when repeated is attracted into the case of the following relative pronoun in Ἀνδρομάχη, θυγάτηρ μεγαλήτορος Ἡετίωνος, | Ἡετίων δς ἔναϊεν ὑπὸ Πλάκῳ ὑληέσση Z 395 f. *Andromache daughter of the great-souled Eetion, Eetion who dwelt at the foot of woody Placus*.

q. Similar to epanalepsis is the so-called ἐπιπλοκή, where the finite verb is repeated in a participle, as μείδῃσεν δὲ βοῶπις πότνια Ἥρη, | μειδήσασα δ' ἔπειτα ἐφ' ἐγκάτθετο κόλπῳ Ξ 222 f.; Τεύκρος δ' ὠρμήθη μεμαῶς ἀπὸ τεύχεα δῦσαι, | Ἐκτωρ δ' ὀρμηθέντος ἀκόντισε δουρὶ φαεινῷ N 182 f. *Teucer rushed, eager to strip off his armor, but at him as he rushed, Hector hurled his shining spear*; Ἐκτωρ ὠρμήθη . . | Αἴας δ' ὀρμηθέντος ὀρέξατο Ἐκτορος N 188 ff.

r. LITOTES (λιτότης or μείωσις), a simplicity of language,

or *understatement of the truth*, is common to all languages; Milton's "unblest feet" is stronger than *cursed feet*. Homeric examples abound, as οὐκ Ἀγαμέμνονι ἥνδανε θυμῷ A 24 *it was not pleasing to the soul of Agamemnon, i.e. it was hateful, etc.*; ἀψ δ' ἐς κουλεὸν ὥσε μέγα ξίφος οὐδ' ἀπίθησεν | μύθῳ Ἀθηναίης A 220 f. *back into the sheath he thrust his great sword nor did he disobey the word of Athene, i.e. he obeyed*; Ἐκτῶρ δ' οὐ τι θεᾶς ἔπος ἡγνοίησεν B 807; οὐ κακὸν ἐστὶν | τειρομένοις ἐτάροισιν ἀμυνέμεν αἰπὺν δλεθρον Σ 128 f., *i.e. it is a noble thing, etc.*; οὐ μιν ἀφαιρότατος βάλ' Ἀχαιῶν O 11.

s. PERIPHRAISIS. Certain periphrases occur frequently, as ἄξετε δὲ Πριάμοιο βίην Γ 105 *bring the might of Priam, i.e. the mighty Priam*; μετέειψ' ἱερὴ ἰς Τηλεμάχοιο β 409 *the strength of Telemachus, etc.*; Παφλαγόνων δ' ἡγεῖτο Πυλαίμενος λάσιον κῆρ B 851; ὥς ἔπεσ' Ἐκτορος ὄκα χαμαὶ μένος Ξ 418; ἐλθὼν γάρ ῥ' ἐκάκωσε βίη Ἡρακληΐη Λ 690, where the gender of the participle shows that βίη Ἡρακληΐη is equivalent to Ἡρακλῆς, which (— — ∪ —) was not suited to dactylic verse; τοῖον γὰρ κλέος ἐσθλὸν ἀπώλεσαν ἡνίοχοιο Ψ 280, for τοῖον εὐκλεία ἡνίοχον κτλ.; τὰ τείρεα πάντα . . τό τε σθένος Ὠρίωνος Σ 485 f. *all the constellations . . the force of Orion*; ἡ ἔπει ὠνησας κραδίην Διὸς ἡὲ καὶ ἔργῳ A 395.

δούλιον ἡμαρ Z 463 is simply a poetic expression for *slavery*, ἐλεύθερον ἡμαρ T 193 for *freedom*, δλέθριον ἡμαρ T 294 for *destruction*, ἡμαρ ὀρφανικόν X 490 for *the state of orphanage*, νόστιμον ἡμαρ α 9 for *return*.

t. ZEUGMA. Sometimes two connected subjects or objects are made to depend on a verb which is appropriate to but one of them, as ἡ μὲν ἔπειτα | εἰς ἅλα ἄλτο . . | Ζεὺς δὲ ἐὼν πρὸς δῶμα (sc. ἔβη) A 531 ff. *she then leaped into the sea, but Zeus went to his own house*; ἡχι ἐκάστου | ἵπποι ἀερώποδες καὶ ποικίλα τεύχε' ἔκειτο Γ 326 f. *where the high-stepping horses of each were standing and the bright armor was lying*; ἔδουσί τε πῖονα μῆλα | οἶνόν τ' ἔξαιτον μελιηδέα M

319 f.; *Κυκλώπων δ' ἐς γαίαν ἐλεύσσομεν ἐγγυὺς ἐόντων*, | *καπνὸν τ' αὐτῶν τε φθογγὴν οἴων τε καὶ αἰγῶν* ι 166 f.; *ἔσσατο δ' ἔκτοσθεν ῥινὸν πολιοῖο λύκοιο*, | *κρατὶ δ' ἐπὶ κτιδέην κυνέην* K 334 f. Cf. Shakespeare, *Sonnet* 55, 7 "Nor Mars his sword, nor war's quick fire shall burn | The living record of your memory."

u. HYSTERON PROTERON. Occasionally the more important or obvious object or action is mentioned before another which should precede it in strict order of time, as *ἅμα τράφεν ἠδὲ γέγοντο* A 251 *were bred and born with him* (cf. Shakespeare *Twelfth Night* I ii "For I was bred and born | Not three hours' travel from this very place."), *γαμέοντί τε γεινομένῳ τε* δ 208 *to him as he is married and born*, *εἵματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα* ε 264 *putting about him perfumed garments and bathing him*, *χλαῖνάν τε χιτῶνά τε ἔννυτ' Ὀδυσσεύς* ε 229 *Odysseus put about him cloak and tunic*, *αὐτοὺς τ' ἀμβάλειν ἀνά τε πρυμνήσια λῦσαι* ι 178 *both themselves to embark and to loose the stern hawsers*, *οἱ δ' ἄνεσάν τε πύλας καὶ ἀπῶσαν ὀχῆας* Φ 537.

v. LATER CHANGE IN WORDS. The student must be watchful to apprehend the exact Homeric meaning of words which are used in a slightly different sense in later Greek. Thus *ἀγορή* and *ἀγών* are used in Homer of an *assembly*, *gathering*, not of *market* and *contest*. *Ἀίδης* is always the name of a person, not of a place. *αἰοιδός*, *αἰοιδή*, are used for the Attic *ποιητής*, *ὕμνος*, — *ἔπος* is used for *λόγος* (only O 393, a 56), *θεσμός* for *νόμος*, *κοσμέω* for *τάσσω*. *δεινός* means *terrible*, not *skillful*. *δεῖπνον* is the principal meal of the day, whenever it is taken. *ἔγχος* means *spear*, never *sword*. *ἥρω* is used of all the warriors; it does not mean a *hero* in the English sense. *θύω* is used not of sacrifices in general, but of the burning of the *ἀπαρχαί* ("first fruits") or *θηλαί* to the gods. *θανμάζω* often means only *watch intently*. *κρίνω* is *select*, *discriminate*, rather than *judge*. *νόεω* often has the sense of *αἰσθάνομαι* (which is not Homeric),

πλάττω in Homer means literally to twist up, not merely to twist, as in Attic.

perceive. *ὄνομαι* is not *blame* in a general way, but *think not enough, insufficient*. *οὐτάζω* is *wound with a weapon held in the hand*, not with a missile. *πέμπω* is *escort, attend*, as well as *send*; cf. *πομπή* *convoy*, *πομπός* a *guide*, and *πομπή*, in Attic, *procession*. *πόλεμος* is often *battle* rather than *war*. *πρήσσω* is *carry through* rather than *do* as in Attic. *σχεδόν* is *near*, of place, not *almost*. *σῶμα* is used only of a *dead body*, *δέμας* being used of the living form, and *αὐτός* and *περὶ χρότ'* taking some of the Attic uses of *σῶμα*. *τάχα* always means *quickly*, never *perhaps* as in later Greek. *τίθημι* is often used like *ποιέω* *make*. *φόβος* is not *fright* but *flight*; *φοβέομαι* is not *fear* but *flee*; *φύζα* is *flight* with the added notion of fear or shame. *φράζω* is *point out*, not *say*. *ὥς* does not mean *since*.

w. The accent of some words is not the same as in Attic, as ἴδε P 179 for the Attic ἰδέ; in ἴσος (Attic ἱσος) and φᾶρος (Attic φάρος), this results from the difference in quantity (§ 41 f γ). The ancient grammarians call *ἐτοῖμος*, *ἐρήμος*, *ὁμοῖος*, *γελοῖος* *ὄργυια* the Homeric and older forms for *ἔτοιμος*, *ἔρημος*, *κτλ.*, and *ὄργυιά*. Cf. *μυρία* *countless number*, for the Attic *μύρια* *ten thousand*.

x. *αἰθήρ* is feminine in Homer, as II 365; masculine in Attic. *κίων* is sometimes feminine, as α 127; sometimes masculine, as θ 66. Ἴλιος is feminine in Homer (except perhaps O 71), but neuter (Ἴλιον) in prose.

γγ. The absence from the Homeric vocabulary of *αἰσθάνομαι*, *λόγος*, *ποιητής*, *τάσσω*, *ὕμνος* has been noted above. To this list may be added *ἀνδράποδα* (only H 475), *ἄρτος* (only ρ 343, σ 120, elsewhere *σίτος* is used instead), *βάρβαρος* (but *βαρβαρόφωνος* B 867), *δεῖ* (only I 337), *δούλος* (but *δούλη* Γ 409, δ 12, *δουλοσύνη* χ 423, *δούλιον ἡμαρ* thrice, *δούλειον* ω 252), *ἐπιχειρῶ*, *ἐσπέρα* (but *ἔσπερος* and *ἐσπέριος*), *ζητῶ*, *κυνηγέτης* (only ι 120, elsewhere *θηρητήρ*), *μέρος* (*μοῖρα* takes its place), *μεταξύ* (only A 156, elsewhere *μεσσηγύς*), *μῖασμα*, *μισέω* (only P 272), *πενίη* (only ξ 157, *πενιχρός* γ 348), *πορεύ-*

ομαι, σοφός, σοφίη (only O 412), σπείρω (but σπέρμα once, ε 490), τάξις. †

HOMERIC SYNTAX.

§ 3. *a.* In syntax as in forms, where the Homeric dialect differs from the Attic, it may be presumed that the Homeric usage is the earlier. The language was less rigid; custom had not yet established certain constructions as normal. There was greater freedom in the use of the modes and the cases, of prepositions and conjunctions.

b. It is impossible to bring the Homeric uses of the modes under the categories and rules that prevailed in the Attic period. Intermediate in force between the simple future and the potential optative with *ἄν* were

(1) the subjunctive as a less vivid future, as οὐ γάρ πω τοίους ἶδον ἀνέρας οὐδὲ ἰδωμαι A 262 *I never yet saw such men nor shall I see them*;

(2) the subjunctive with *κέν* or *ἄν*, as a potential mode, as εἰ δέ κε μὴ δώωσιν ἐγὼ δέ κεν αὐτὸς ἔλωμαι A 137 *but if they shall not give it, I myself will then take, etc.*; τῶν κέν τις τόδ' ἔχρησιν ἐπεὶ θάνε διὸς Ὀδυσσεύς a 396 *of these some one may have this honor since divine Odysseus perished*; οὐκ ἄν τοι χαίσιμῃ κίθαρις Γ 54 *the cithara would not in that case avail thee*;

(3) the potential optative without *ἄν*, as *ρεία θεὸς γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι γ 231 easily could a god if he wished bring a man home in safety even from a distant land.*

Examples of the future indicative with *ἄν* are rare and the correctness of the text is doubted. Thus *κεν μελήσει* P 515 may have been an error of the scribe for *κεν μελήσῃ* in transferring from the old alphabet (§ 4 *i*).

c. *a.* Homer prefers *εἰ* with the subjunctive to *εἴ κεν* (*αἶ κεν*) or *εἰ ἄν* with the subjunctive. *εἰ ἄν* is not used in general conditions.

β. *εἴ κεν* is rarely used with the optative (29 times in all); never in the expression of a wish. *εἰ ἄν* is used with the optative but once, *εἴ περ ἄν αὐταὶ | μούσαι ἀείδοιεν* B 597 f.

γ. *εἰ* with the optative to express indefinite frequency of past action, is found but once, *ἀλλ' εἴ τις με καὶ ἄλλος ἐνὶ μεγάροισιν ἐνίπτει* Ω 768 *but if (whenever) even another in the palace upbraided me.*

δ. The optative in indirect discourse is used for the indicative in direct discourse only in questions, except *εἰπεῖν*, *ὥς ἔλθοι καὶ ἴκοιτ' ἐς πατρίδα γαίαν* ω 237.

ε. In six passages the optative with *κέν* is used in the apodosis, where Homeric and Attic usage alike lead us to expect *ἄν* with a past tense of the indicative, as *καὶ νύ κεν ἔνθ' ἀπόλοιτο ἄναξ ἀνδρῶν Αἰνείας, | εἰ μὴ ἄρ' ὄξυ νόησε Διὸς θυγάτηρ Ἀφροδίτη* E 311 f. "Aeneas would have perished if Aphrodite had not perceived," etc.

ζ. *κέν* is used four times as frequently as *ἄν*. *ἄν* is more common in negative than in affirmative sentences.

d. The cases retained more of their original force than in Attic and had less need of a preposition to make the construction distinct (it was once thought that the poet omitted the preposition for the convenience of his verse), as the ablative genitive in *Τρῶας ἄμυνε νεῶν* O 731 *he was warding off the Trojans from the ships*, *ἔρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο* A 284 *is a bulwark for the Achaeans from (to keep off) evil war*, *καρπαλίμως ἀνέδν πολίης ἀλὸς ἡγύτ' ὀμίχλῃ* A 359 *swiftly she rose as a mist out of the hoary sea*. The dative of place is often found without a preposition, as *τόξ' ὤμοισιν ἔχων* A 45 *having his bow upon his shoulder*.

The prepositions still retained much of their adverbial nature, and had not become fixedly attached to the verbs which they modified (§ 37). It was once thought that the

occasional separation of verb and preposition was a poetic license, and (considered as a surgical operation) it was called *tnesis*.

e. In the Homeric period certain constructions were only beginning to appear definitely in use, as the accusative with the infinitive and the genitive absolute. The infinitive was assuming more and more the character of an indeclinable noun, but is not found with the article. ὥστε with the infinitive of result is found but twice, and these passages are thought to be corrupt; this construction is found but four times in Pindar's odes.

f. a. The genitive absolute is more frequent with the present participle (52 examples, 28 in Iliad and 24 in Odyssey, — not quite half being temporal) than with the aorist participle (21 examples, 17 in Iliad and 4 in Odyssey, — only 7 being strictly temporal). The genitive absolute with omitted subject is particularly rare, and is denied by most scholars; but an approach to it is made in expressions like Τηλέμαχος δ' ἐν μὲν κραδίῃ μέγα πένθος ἄεξεν | βλημένου ρ 489 f., where the participle agrees with Ὀδυσῆος to be supplied, as genitive of cause. The participle sometimes seems to be used with omitted subject when it really agrees with the genitive implied in a preceding dative (g. γ below).

β. It is often impossible to say categorically whether the genitive is in the absolute construction or rather depends on some other word, as ὑπὸ δὲ Τρῶες κεχάδοντο | ἀνδρὸς ἀκοντίσσαντος Δ 497 f., where the position of the genitive at the beginning of the verse gives it greater independence, but it was probably influenced by the verb: *the Trojans drew back from the man as he hurled his javelin*; cf. ἔκλαγξαν δ' ἄρ' οἱστοὶ ἐπ' ὤμων χωρόμενιο | αὐτοῦ κινηθέντος A 46 f.

γ. Sometimes a preposition is used where the genitive absolute would be used in Attic prose, as ἀμφὶ δὲ νῆες | σμερδαλέον κονάβησαν ἀυσάντων ὑπ' Ἀχαιῶν B 333 f.

γ g. a. The dative of interest is often used with the verb

where the English idiom prefers a possessive genitive with a noun, as *δενῶ δέ οἱ ὄσσε φάανθεν* A 200 *terribly did her* (lit. *for her the*) *eyes gleam*; *θεὰ δέ οἱ ἔκλυεν ἀρῆς* δ 767 *the goddess heard her prayer* (lit. *for her the prayer*); or is used instead of an ablative genitive with a preposition, as *Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσσει* A 97 *will ward off ignominious destruction from* (lit. *for*) *the Danaï*; or instead of a genitive with verbs of ruling and leading, as *πάντεσσι δ' ἀνάσσειν* A 288 *to reign over* (lit. *be the king for*) *all*; (*Ζεὺς*) *δς πᾶσι θνητοῖσι καὶ ἀθανάτοισιν ἀνάσσει* M 242; or instead of the dative with a preposition, as *τοῖσι δ' ἀνέστη* A 68 *for them rose* (not to be taken as a local dative, *among them*), while in *ἐν Ἀργείοισιν ἀναστάς* T 175 the poet presents the same general idea from another point of view.

β. This dative of interest is used even of things, as *κελσάσῃσι δὲ νηυσὶ καθεύλομεν ἱστία πάντα* ι 149 *when the ships were beached* (lit. *for the ships when they were beached*) *we lowered all the sails*.

γ. This dative was felt to be equivalent to the genitive, and is often followed by a participle or adjective in the genitive, as *ἡμῖν δ' αὖτε κατεκλάσθη φίλον ἦτορ | δεισάντων φθόγγον τε βαρὺν αὐτόν τε πέλωρον* ι 256 f. *our dear hearts sank within us, as fear came upon us, etc.*, where *δεισάντων* agrees with the *ἡμῶν* implied in *ἡμῖν*.

h. α. The dative is used with *σύν* or *ἅμα*, corresponding to *μετά* with the genitive in Attic prose; in this sense even *μετά* is occasionally used with the dative (almost always plural), as *ἐπέτοντο μετὰ πνοιῆς ἀνέμοιο* β 148 *they flew* (i.e. *kept pace*) *with the blasts of the wind*; cf. *ἅμα πνοιῆς ἀνέμοιο* α 98, the simple dative of association *πέτετο πνοιῆς ἀνέμοιο* M 207.

β. *ἐπὶ* is used with the dative in the same sense of hostility as with the accusative in Attic, as *ᾤρσεν ἐπ' Ἀργείοισι* M 293 *roused him against the Argives*; cf. *ἔπεσθαι ἐπὶ βασιλέα* Xen. An. I 4. 14.

γ. *ὑπό* is used with the dative in almost the same sense as with the genitive in Attic, as *ἐδάμῃ ὑπὸ χειρὶ ποδώκεος Αἰακίδαο* B 860 *he was slain by the hands of the swift-footed Aeacides*, with perhaps more of the original local force of the preposition.

1. Some constructions were used more freely and constantly than in later Greek. Certain of these were always looked upon as poetic, as *θείῃ πεδίοιο* Z 507 *shall run over the plain*; *ἐπέτοντο κούιντες πεδίοιο* θ 122 *flew hastening (covered with dust) over the plain* (genitive of the place to which the action belongs, H. 760; G. 179, 2); *πυρὸς θερέω* ρ 23 *warm at the fire*; *μνηστήρας ἀφίκετο* α 332 *she came to the suitors*.

β. A neuter noun in the plural is the subject of a plural verb more frequently than in Attic. The imperfect is more freely used in narrative, to describe an action as in progress. The historical present is not used. *ἐστὶ* is not always a mere copula, and is occasionally modified by an adverb as a true verb of existence, cf. *ἐπεὶ νύ τοι αἴσα μίνυνθά περ, οὗ τι μάλα δὴν* A 416 *since thy appointed time of life is brief, etc.*, with *μίνυνθα | ἡμέων ἔσσεται ἦδος* Λ 317 f. *brief shall be the good from us*, and *μίνυνθα δέ οἱ γένεθ' ὄρμη* Δ 466 *but brief was his onset*.

γ. *χρή* is still a noun, construed like *χρεῖά*, *χρεώ* with a genitive of the thing needed and occasionally an accusative of the person (the accusative of limit of motion with some verb like *ικάνεται* or *γίγνεται* supplied in thought); cf. *τέο σε χρή* δ 463 *of what hast thou need*, with *τίνα χρεῖά τόσον ἔκει* β 28 and *ἐμὲ δὲ χρεὼ γίγνεται αὐτῆς* δ 634.

χρῆναι, *χρέων*, *ἐχρῆν*, *χρῆν κτλ.* are not Homeric; *δεῖ* is found only I 337. While verbals in *-τος* are more freely employed than in Attic, verbals in *-τέος* are not used.

1. α. PARTICLES. The beginner in reading Homer is perplexed by a large number of particles that are often difficult to render by English words. Their force can often be best

where the English idiom prefers a possessive genitive with a noun, as *δεινὰ δέ οἱ ὄσσε φάανθεν* A 200 *terribly did her* (lit. *for her the*) *eyes gleam*; *θεὰ δέ οἱ ἔκλυεν ἀρῆς* δ 767 *the goddess heard her prayer* (lit. *for her the prayer*); or is used instead of an ablative genitive with a preposition, as *Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσσει* A 97 *will ward off ignominious destruction from* (lit. *for*) *the Danaï*; or instead of a genitive with verbs of ruling and leading, as *πάντεσσι δ' ἀνάσσει* A 288 *to reign over* (lit. *be the king for*) *all*; (*Ζεὺς*) *ὃς πᾶσι θνητοῖσι καὶ ἀθανάτοισιν ἀνάσσει* M 242; or instead of the dative with a preposition, as *τοῖσι δ' ἀνέστη* A 68 *for them rose* (not to be taken as a local dative, *among them*), while in *ἐν Ἀργείοισιν ἀναστάς* T 175 the poet presents the same general idea from another point of view.

β. This dative of interest is used even of things, as *κελσάσῃσι δὲ νηυσὶ καθεύλομεν ἱστία πάντα* ι 149 *when the ships were beached* (lit. *for the ships when they were beached*) *we lowered all the sails*.

γ. This dative was felt to be equivalent to the genitive, and is often followed by a participle or adjective in the genitive, as *ἡμῖν δ' αὖτε κατεκλάσθη φίλον ἦτορ | δεισάντων φόβον τε βαρὺν αὐτόν τε πέλωρον* ι 256 f. *our dear hearts sank within us, as fear came upon us, etc.*, where *δεισάντων* agrees with the *ἡμῶν* implied in *ἡμῖν*.

h. a. The dative is used with *σύν* or *ἅμα*, corresponding to *μετά* with the genitive in Attic prose; in this sense even *μετά* is occasionally used with the dative (almost always plural), as *ἐπέτοντο μετὰ πνοῆς ἀνέμοιο* β 148 *they flew* (i.e. *kept pace*) *with the blasts of the wind*; cf. *ἅμα πνοῆς ἀνέμοιο* α 98, the simple dative of association *πέτετο πνοῆς ἀνέμοιο* M 207.

β. *ἐπὶ* is used with the dative in the same sense of hostility as with the accusative in Attic, as *ὤρσεν ἐπ' Ἀργείοισι* M 293 *roused him against the Argives*; cf. *ἔπεσθαι ἐπὶ βασιλέα* Xen. An. I 4. 14.

γ. *ὑπό* is used with the dative in almost the same sense as with the genitive in Attic, as *ἐδάμῃ ὑπὸ χειρὶ ποδώκεος Αἰακίδαο* B 860 *he was slain by the hands of the swift-footed Aeacides*, with perhaps more of the original local force of the preposition.

i. Some constructions were used more freely and constantly than in later Greek. Certain of these were always looked upon as poetic, as *θείῃ πεδίοιο* Z 507 *shall run over the plain*; *ἐπέτοντο κονίοντες πεδίοιο* θ 122 *flew hastening (covered with dust) over the plain* (genitive of the place to which the action belongs, H. 760; G. 179, 2); *πυρὸς θερέω* ρ 23 *warm at the fire*; *μνηστῆρας ἀφίκετο* α 332 *she came to the suitors*.

j. A neuter noun in the plural is the subject of a plural verb more frequently than in Attic. The imperfect is more freely used in narrative, to describe an action as in progress. The historical present is not used. *ἐστί* is not always a mere copula, and is occasionally modified by an adverb as a true verb of existence, cf. *ἐπεὶ νύ τοι αἴσα μίνυνθά περ, οὐ τι μάλα δὴν* A 416 *since thy appointed time of life is brief, etc.*, with *μίνυνθα | ἡμέων ἔσσεται ἡδὸς* A 317 f. *brief shall be the good from us*, and *μίνυνθα δέ οἱ γένεθ' ὀρμή* Δ 466 *but brief was his onset*.

k. *χρή* is still a noun, construed like *χρεῖω*, *χρεώ* with a genitive of the thing needed and occasionally an accusative of the person (the accusative of limit of motion with some verb like *ικάνεται* or *γίγνεται* supplied in thought); cf. *τέο σε χρή* δ 463 *of what hast thou need*, with *τίνα χρεῖω τόσον ἵκει* β 28 and *ἐμὲ δὲ χρεῶ γίγνεται αὐτῆς* δ 634.

χρῆναι, *χρέων*, *ἐχρήν*, *χρήν κτλ.* are not Homeric; *δεῖ* is found only I 337. While verbals in *-τος* are more freely employed than in Attic, verbals in *-τέος* are not used.

1. a. PARTICLES. The beginner in reading Homer is perplexed by a large number of particles that are often difficult to render by English words. Their force can often be best

given by the order of the words in the translation or by the tone of voice in reading; to translate *ῥά as was natural* (or even *you see*) or *γέ at least*, often throws upon the particle very disproportionate emphasis. The student can most easily and clearly appreciate the force of a particle by comparing a number of examples which have become familiar to him; he will then see the importance of these particles to the character and tone of a speech or of the narrative.

β. It is to be noted that in Homer *δή* may stand at the beginning of a clause. *τέ* is used far more freely than in Attic prose; a single *τέ* often being used to connect single notions, as *κύνεσσιν | οἰωνοῖσιν τε* A 4 f. The poet does not use *οὐκουν*, *καίτοι*, *τοίνυν*, *δῆτα*, *δῆθεν*, *εἰτα* (but *ἔπειτα*), or the causal *ἄτε*. *ὥς*, *δή*, and *γέ* are less frequent than in Attic.

γ. *ὅπως* is rare as a final particle, occurring only about a dozen times; *ὅφρα* is the usual particle to introduce a final clause.

m. a. INTERROGATIVE PARTICLES. The general interrogative particle in Homer is *ἦ*, but in a double question (where the Attic Greek uses *πότερον . . ἥ*) *ἦ* or *ἥέ* stands in the first member, *ἦ* or *ἥε* in the second, as *τοῦτ' ἀγόρευσον . . | ἥέ νέον μεθέπεις, ἦ καὶ πατρώϊός ἐσσι | ξείνος α 174 ff. tell me this . . whether thou art come for the first time or whether thou hast been a guest of my father; cf. A 190 ff., Γ 239 f.* Where the questions are less closely connected, *ἦ* may introduce each, as *ὦ ξεῖνοι, τίνας ἐστέ; πόθεν πλεῖθ' ὑγρὰ κέλευθα; | ἦ τι κατὰ πρῆξιν; ἦ μαψιδίως ἀλάλησθε | οἶά τε ληιστῆρες γ 71 ff. Strangers, who are ye? Whence sail ye the watery ways? Sail ye on trade? Or are ye wandering idly like pirates?*

β. When *ἦ* introduces a single question, it is rarely used as in Attic, as a mere interrogation point; it regularly implies emotion of some kind. This *ἦ διαπορητικός* (of interrogation) is still closely allied with the *ἦ βεβαιωτικός* (of asseveration), but the *ἦ διαπορητικός* must be carefully distinguished from the *ἦ διαζευκτικός* (*disjunctive*).

γ. The interrogative *ἄρα* is not Homeric.

η. PARATAXIS. The Homeric language is far less distinct than the Latin or the English in the expression of logical relations, and gives less prominence to the logical forms of syntax; but it is seldom difficult to appreciate the ancient idiom if an attempt is made to find the Homeric point of view.

The Homeric poems contain many survivals of the simplest form of sentences. In the earliest stage of the Greek language clauses were not combined with each other as secondary and principal; they were simply added one to the other. To use the technical terms, *coördination* or *parataxis* (*παράταξις*) was the rule, — not *subordination* or *hypotaxis* (*ὑπὸ ταξις*). Hypotaxis was not possible until the language had relative pronouns or subordinate conjunctions to serve as joints to connect the clauses; but originally the relatives were demonstratives, and relative sentences have been called parenthetic demonstrative sentences. Thus *δέ* was used in the apodosis of relative and conditional sentences; this was especially frequent when the relative or conditional clause preceded, as *εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι* A 137 *but if they shall not give it, (but) I myself shall then take, etc.*; *εἰς ὃ ταῦθ' ὥρμαινε . . ἦλθε δ' Ἀθήνη* A 193 f. *while he was pondering this . . (but) Athena came*; *οἷη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν* Z 146 *as is the race of leaves, (but) such is also the race of men*. So *αὐτάρ* and *ἀλλά* are used with stronger emphasis than *δέ*, as *εἰ δὲ σὺ καρτερός ἐσσι, θεὰ δέ σε γείνατο μήτηρ | ἀλλ' ὅδε φέρτερός ἐστιν ἐπεὶ πλεόνεσσιν ἀνάσσει* A 280 f. *but if thou art mighty and a goddess is thy mother, but, etc.*, where the apodosis is really contrasted with the protasis, cf. A 81 quoted in the next paragraph.

ο. Compare with the foregoing the use of *καί* in the conclusion of relative sentences, to mark the connection of the clauses, as *ἀλλ' ὅτε τέτρατον ἦλθεν ἔτος . . | καὶ τότε δὴ τις εἶπε* β 107 f. *but when the fourth year came (and) then some*

one told etc.; ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως, | καὶ τότε ἔγὼν ἀγορὴν θέμενος κτλ. ι 170 f. *but when Dawn appeared . . (and) then I called together etc.* Thus also τέ was freely used in subordinate clauses, as ὅς κε θεοὶς ἐπιπείθεται μάλα τ' ἔκλουν αὐτοῦ Α 218 *whoever obeys the gods, (and) himself the gods readily hear*; and τέ — τέ is found in both protasis and apodosis, marking their correlation, as εἰ περ γὰρ τε χόλον . . καταπέφνη, | ἀλλὰ τε καὶ μετόπισθεν ἔχει κότον Α 81 f. *for even if he should restrain his wrath, but even hereafter etc.*

p. The first part of a paratactic sentence may introduce the cause or reason for what follows, as in Andromache's words to Hector, "Ἐκτορ ἀτὰρ σύ μοι ἔσσι πατὴρ καὶ πότνια μήτηρ, | ἡδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης · | ἀλλ' ἄγε νῦν ἐλέαιρε καὶ αὐτοῦ μίμν' ἐπὶ πύργῳ Ζ 429 ff. *But thou, Hector, art my father etc.,* which implies "Hector, since thou art my all."

q. CORRELATIVE CONSTRUCTIONS. The Greek language was always fond of a parallel or antithetic construction, a contrast, a balance, where the English subordinates one thought to the other; but the adversative relation, where the English idiom would use a subordinate clause introduced by *for*, *although*, *when*, *while*, or *since*, is more frequent in these poems than in later Greek, as ὅς οἱ πλησίον ἔζε μάλιστα δέ μιν φιλέεσκεν η 171 *who sat near him for (lit. but) he was his favorite*; ἀλλὰ πίθεσθ' · ἄμφω δὲ νεωτέρω ἔστων ἐμείο Α 259; ῥεῖά τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι ζ 108 *she is easily recognized although (lit. but) all are beautiful*; Ἥως δὲ κροκόπεπλος ἐκίδνατο πᾶσαν ἐπ' αἶαν | οὐ δ' εἰς ἄστυ ἔλων Ω 695 f. *Dawn was spreading her rays over the whole earth when (lit. but) these drove into the city*; (cf. δύσετό τ' ἥελιος καὶ τοὶ κλυτὸν ἄλσος ἔκοντο ζ 321 *the sun set and these came etc., for as the sun set etc.,* a construction which is not rare in English or in later Greek, as καὶ ἤδη τε ἦν περὶ πλήθουσιν ἀγορὰν καὶ ἔρχονται παρὰ βασιλέως καὶ Τισσαφέρνης κίρυκες Xen. An. II. 1. 7 "when it was about the time . .

heralds come" etc.); φύλλα τὰ μὲν τ' ἄνεμος χαμάδις χέει, ἀλλὰ δέ θ' ὕλη | τηλεθώσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη Z 147 f. . . *when the season of Spring comes on*; ἢ οὐχ ἄλυσ ὡς τὸ πάροιθεν ἐκείρετε πολλὰ καὶ ἐσθλὰ | κτήματ' ἐμά, μνη-
στῆρες, ἐγὼ δ' ἔτι νήπιος ἦα β 312 f., where the last clause is equivalent to ἐμοῦ ἔτι νηπίου ὄντος, — ἡμὲν δὴ ποτ' ἐμεῦ πάρος ἔκλυες εὐξαμένοιο . . ἡδ' ἔτι καὶ νῦν μοι τόδ' ἐπικρήνην ἐέλδωρ A 453 ff. *as thou didst hear my former prayer so now also fulfil this my desire*; κρείσσων μὲν Ζεὺς . . κρείσσων αὐτε Διὸς γεγενη κτλ. Φ 190 f. *as Zeus is mightier than the rivers, so is the race of Zeus etc.*

r. αὐτάρ also is used where a causal particle would be used in English, as ὀδύνησι πεπαρμένος· αὐτὰρ οἰστός | ὥμφ' ἐνὶ στιβαρῷ ἠλήλατο E 399 f. *thrilled with pains since the arrow was fixed in his stout shoulder.*

In these contrasted clauses, αὐ, αὐτε, αὐτάρ, ἀτάρ, ἀλλά, as well as δέ, may be used in correlation with μὲν.

s. A copulative conjunction is sometimes used where the English uses a disjunctive *or*, as τριπλῇ τετραπλῇ τε A 128 *threefold or (and) fourfold*, in which prominence is given to the second member, as in δεκάκις τε καὶ εἰκοσάκις I 379; cf. ἕνα καὶ δύο B 346, χθιζά τε καὶ πρωιζά B 303, τριχθά τε καὶ τετραχθά Γ 363, πεντάετες γε καὶ ἑξάετες γ 115, τρὶς μάκαρες καὶ τετράκις ε 306 (*O terque quaterque beati*, Verg. *Aen.* i 94). Cf. εὖ τε καὶ χεῖρον Thuc. II 35 *better or worse*, bis terque Hor. A. P. 440, *rarus duabus tribusque civitatibus conventus* Tac. Agric. 12.

t. The Homeric poet sometimes puts into an independent clause the incidental thought which in later Greek would be expressed regularly by a participle, as λαοὶ δ' ἡρήσαντο θεοῖς ἰδὲ χεῖρας ἀνέσχον Γ 318 *the people prayed to the gods with uplifted hands* (lit. *and lifted their hands*) for χεῖρας ἀνασχόντες, cf. μεγάλ' εὔχετο, χεῖρας ἀνασχών A 450; (Ζεὺς μερμήριζε ὡς Ἀχιλῆα) τιμήσῃ, ὀλέσῃ δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν B 4 *was pondering how he might honor Achilles by destroying*

(lit. *and destroy*) etc.; βῆ ρ' ἵμεν εἰς ἀγορὴν, παλάμη δ' ἔχε χάλκεον ἔγχος β 10 for βῆ ἔχων κτλ., cf. ἦλθε φέρων, ἔχων A 12 f.; ἀλλ' ἀκέουσα κάθησο, ἐμῷ δ' ἐπιπείθεο μύθῳ A 565 for ἐμῷ πειθομένη μύθῳ, — τόνδε λίσσονται γέροντες | Αἰτωλῶν πέμπον δὲ θεῶν ἱερῆας I 575 “they sent the priests of the gods to supplicate him”; οὐδ' ἔλαθ' Αἴαντα . . | Ζεὺς, ὅτε δὴ Τρώεσσι δίδου ἑτεραλκεία νίκην P 626 f. for οὐδ' ἔλαθε διδοὺς κτλ. See § 1 e.

u. This use is sometimes striking in comparisons, as ὥς τε σφήκες . . οἰκία ποιήσονται ὁδῷ ἐπὶ παιπαλοέσση, | οὐδ' ἀπολείπουσιν . . ἀλλὰ μένοντες . . ἀμύνονται περὶ τέκνων M 167 ff. as *wasps build their houses near a rocky road, nor do they abandon them, but remain and defend their children*, where the point of comparison lies not at all in οἰκία ποιήσονται κτλ. but wholly in the οὐδ' ἀπολείπουσιν κτλ. See § 2 e.

v. Conversely, the participle, as in later Greek, often contains the principal idea, as μυρομένοισι δὲ τοῖσι φάνη ῥοδοδάκτυλος Ἥως Ψ 109 “they wept until Dawn appeared”; τοῖσι δὲ τερπομένοισι μέλας ἐπὶ ἔσπερος ἦλθεν a 423; ὄφρα λείψαντε κιοίτην Ω 285; κατένευσεν | Ἴλιον ἐκπέρσαντ' εὐτείχεον ἀπονεέσθαι B 113 *promised that I should sack Ilios and return*; but in the very next verse is the English idiom, νῦν δὲ κακὴν ἀπάτην βουλευσατο, καί με κελεύει | δυσκλέα Ἄργος ἰκέσθαι B 114 f. *planned an evil deceit and bids me go etc.*, for ἀπάτην βουλεύσας. The two constructions are interchanged in ἐτύχησε βαλὼν O 581 and τυχήσας βεβλήκει Δ 106 ff.

THE HOMERIC DIALECT.

§ 4. a. The dialect of the Homeric poems is in one sense artificial: it was spoken at no place and at no time. But it is not a mosaic composed of words and forms chosen capriciously from the different Greek dialects; it is a product of

natural growth. It was developed under the influence of the dactylic hexameter by successive generations of bards who preserved obsolete or obsolescent words, phrases, and forms which were suited to their verse, and who adopted also from the common speech of their own times what was available for their use. Thus older and newer forms subsisted side by side, just as the English poet can choose between *loveth* and *loves*, *lovéd* and *lov'd*, *aye* and *ever*. The poets unconsciously excluded all that was not adapted to dactylic verse, but they did no violence to their language; they did not wantonly change quantities or introduce new terminations. "The dialect did not spring from a formless linguistic dough kneaded in the trough of the verse."

γ b. This conservation of old forms together with the introduction of new forms was very convenient for the verse; e.g. for the infinitive of the verb *be*, Homer could use *ἔμμεναι* as dactyl, — ∪ ∪; *ἔμεναι* as anapaest, ∪ ∪ —; *ἔμμεν* as trochee, — ∪; *ἔμεν* as pyrrhic, ∪ ∪; *εἶναι* as spondee, — —. Naturally, the choice being offered, metrical convenience determined which of these forms should be used. Metrical convenience often or generally decided between the use of *Ἀχαιοί* or *Ἀργεῖοι*.

c. The same is true in the case of synonyms and stock epithets or phrases; Homer uses *δῖος* as a disyllable, *θεῖος* (better written *θείος*) where he wishes a trisyllable, as *δῖος Ὀδυσσεύς*, but *Ὀδυσσῆος θεῖοιο* at the close of a verse. The most frequently recurring epithets of Odysseus are *πολύτλας*, *πολύμητις*, *πολυμήχανος*, *ταλασίφρων*, *ποικιλομήτης*, — all of different metrical value. *ἄναξ ἀνδρῶν Ἀγαμέμνων* is used after the feminine caesura (§ 40 f) of the third foot, but *εὐρὺν κρείων Ἀγαμέμνων*, *Ἀγαμέμνονος Ἀτρεΐδαο*, or *Ἀγαμέμνονα ποιμένα λαῶν* after the masculine caesura of the same foot. *Πηληϊάδεω Ἀχιλῆος* is used after the penthemimeral caesura (§ 40 e), *πῆδας ὠκύς Ἀχιλλεύς* after the hephthemimeral caesura (§ 40 g), but *ποδάρκης δῖος Ἀχιλλεύς*, *ποδώκεος Αἰακίδαο* or *ἀμύμονος*

Αἰακίδαο, ποδάρκει Πηλεΐωνι, ποδώκεα Πηλεΐωνα, ἀμύμονα Πηλεΐωνα, or Ἀχιλλῆα πτολίπορθον, after the feminine caesura of the third foot, with δῖος Ἀχιλλεύς as a tag when the verse is filled up to the Bucolic diaeresis (§ 40 *h*). Cf. the epithets of Apollo, ἐκάτοιο A 385 υ υ _ υ, ἐκηβόλου A 14 υ _ υ υ, ἐκάεργος A 479 υ υ _ υ, ἐκατηβόλου A 370 υ υ _ υ υ, ἐκατηβελέταο A 75 υ υ _ υ υ _ υ. See § 1 *q*.

d. The convenience of the verse decided whether the poet should say ὦς φάτο (before a consonant) or ὦς ἔφατ' (before a vowel), ἐταῖρος or ἔταρος (§ 5 *h*), πάννυχος or παννύχιος, μόριμος or μόρσιμος, κείνος or ἐκείνος. αἶα is used as well as γαῖα, but only at the close of the verse, where other old forms are preserved, as ἀπὸ πατρίδος αἶης a 75; cf. ἐς πατρίδα γαίαν B 174; while γῆ is used half a dozen times, as Γ 104. In this way the Homeric poems doubtless had considerable influence on the language, assisting in the preservation of old words and forms and in the establishment in use of new words and forms which were metrically convenient.

e. The dialect is essentially Ionic and seems to have originated among the Ionians of Asia Minor, influenced possibly by the speech and certainly far more by the old poems of their Aeolian neighbors. The oldest form of Greek Epic songs seems to have been Aeolic, but the Ionians brought Epic poetry to perfection. Even the Pythian priestess delivered the oracles of Apollo in Epic verse and Ionic dialect, and the Dorian Spartans sang about their camp-fires the Ionian songs of Tyrtæus. Homer, however, does not have certain marked Ionic peculiarities, as κῶς, κότε for πῶς, πότε.

f. A considerable number of Aeolisms is found in the poems, especially in certain phrases and in certain feet of the verse, as ἀλλυδὺς ἄλλος, ὕπαιθα. This traditional Aeolic influence appears still more marked in the survival of the digamma (§ 14) which in the Homeric age was nearly or quite obsolete in the ordinary Ionic dialect; no trace of it appears in the poems of Archilochus of Paros in the seventh

b. Sometimes, especially in abstract nouns, *η* represents Attic *ᾱ*, as *εὐπλοῖην* I 362, *ἀληθείην* *η* 297.

c. The final *ᾱ* of the stem is retained in the genitive endings *-ᾱο* and *-ᾱων* of the 1st declension, as *Ἀτρείδαο* A 203.

d. *ᾱο* is often changed to *εω* by transfer of quantity: *Ἀτρείδαο*, *Ἀτρείδεω*. Cf. *βασιλῆος* with Attic *βασιλέως*. But the frequent *λαός* never has the Attic form *λεώς*.

e. Compensative lengthening is sometimes found where it is not in Attic, as *ξείνος* (*ξένφος*), *εἵνεκα* (Lesbian *ἐννεκα*), *κούρη* (*κόρφα*), *μῦνος*, *οὔρος* (*ὄρφος*), *δουρός*. It is omitted in *βόλεται* A 319 (*βούλεται*, Aeolic *βόλλεται*, cf. *βέλτιον*); and in three compounds of *πούς* (*ποδ-*), as *ἄελλόπος* Θ 409.

A vowel seems to have been borrowed from the following syllable in *χείρ*, *χειρός* from a stem *χερι-*, and in *πουλύς* (Attic *πολύς*, § 20 f).

f. Diphthongs occasionally preserve *ι* where it is lost in Attic before a vowel: *αἰεί*, *αἰετός*, *ἐτελείετο* (§ 29 i), *οἶνοβαρείων*, *ὀλοή*, *πνοιή*, *χρύσειος*. Cf. *ἄκουή* with Attic *ἄκοή*.

g. But *ι* is lost before a vowel in *ὠκέα* (*ὠκεῖα*) Ἴρις B 786, *Αἰνέας* N 541 (*Αἰνέας*, cf. *κρείων* with the proper names *Κρέων* and *Κρέουσα*), in *-οο* for *-οιο* as genitive-ending of the 2d declension (§ 17 c) and in *έμέο* for *έμειο*, etc. (§ 24 e); cf. *μοῖρ' ὀλοή* Φ 83 with *ὀλοή μοῖρα* X 5, *χρυσείοις* A 246 with *χρυσέφ* A 15. With these examples may be compared Attic *ποεῖν* (*ποιεῖν*), *ἐλάα* (*ἐλαία*). As in Attic, the penult is sometimes short in *υῖός* (as A 489, Δ 473) and *οἶος* (as *η* 312, Σ 105). Cf. *ἐμπαῖον* υ 379, *χᾷμαῖεννάδες* κ 243.

Cf. also the loss of *υ* in *λόε* κ 361 (*ἐλουε*), *ἔχεαν* Σ 347 (*ἔχευαν*), *ἀλέασθε* δ 774 (*ἀλεύασθε*), *νῆεσσι* from *νῆύς*, *βασιλῆος* from *βασιλεύς*, *Τυδέος* from *Τυδεύς*. See § 41 o. Cf. *ἥρωος* ζ 303.

h. *ἐταῖρος* (*ἐταρ-ιος*) is not a dialectic variation of *ἑταρος* but is derived from it as *Αἰτώλιος* Δ 399 from *Αἰτωλός* Δ 527, *παννύχιος* α 443 from *πάννυχος* Ψ 218. Cf. § 19 b.

ably an ancient assimilation to Attic usage for *ἐάνδανε* (*ἐφάνδανε*, §§ 14, 25 *i*).

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§ 6. CONTRACTION. a. Concurrent vowels generally remain uncontracted: *ἄεκων*, *ἄλγεα*, *παίς* (in nominative and vocative singular), *οἷς* (*ὄφης* = *οῖς*, *ewe*). Attic *εῦ* is regularly *έυ* before two consonants and the adjective is always *έύς* or *ήύς*. Patronymics from nouns in *-eus* form *-είδης*, *-είων*, as *Ἀτρεΐδης* A 7, *Πηλείωνα* A 197.

b. When contraction occurs, it follows the ordinary rules, except that *eo* and *eou* generally give *eu*: *θάρσευς* P 573, *θέρευς* η 118, *φιλεύντας* γ 221; but *ποντοπορούσης* λ 11, *ὁμούμαι* A 233.

c. *ea* are very rarely contracted into *η*, as *Τυδῆ* Δ 384 (*Τυδέα*), *ἀκραῇ* β 421, *αἰνοπαθῇ* σ 201.

d. *he* are contracted into *η* in *τιμῆς* I 605 (*τιμῆεις*), *τιμῆντα* Σ 475, *τεχνήσσαι* η 110 (*τεχνήεσσαι*).

e. *ia* are contracted into *ι* in *ἀκοίτις* κ 7 (*ἀκοίτίας*). *ι* and *ε* are contracted in *ίρά*, as B 420, and in *ἱρηκες*, as ε 66.

f. *oe* are contracted into *ou* in *λωτοῦντα* M 283.

g. *oh* are contracted into *ω* in *ἐπιβώσομαι*, as α 378, *ὀγδώκοντα* B 568.

h. The optative-sign *ι* is sometimes lost in a preceding *υ* (§ 28 b).

i. It is probable that in the original form of the Homeric poems many vowels were uncontracted which are contracted in the Mss. and ordinary editions. The *oi* of *κοῖλος* can be pronounced as two syllables 67 times out of 68 (χ 385 being the exception). So *αἰδοῖος* may generally be *αἰδόϊος*, and *θεῖος* may be *θείος* (cf. § 4 c). The *ei* of *Ἀργεῖος* may always form two syllables. The evidence of rhythm and etymology indicates *λόεσεν* rather than *λούσεν*. See §§ 18 l, 29 g.

§ 7. SYNZESIS. a. Vowels which do not form a true diphthong may be blended in pronunciation into one long sound: *Ἀτρεΐδεω* — υ υ —, *θεοειδέα* Γ 27, *δὴ αὐτε* A 340, *ἦ οὐκ αἰεῖς* α 298, *μὴ ἄλλοι* δ 165, *πόλιος* B 811, *Αἰγυπτίους* δ 83, *Ἰστῖαιαν* B 537 (in which last three examples *ι* must have had

heralds come" etc.); φύλλα τὰ μὲν τ' ἄνεμος χαμάδις χέει, ἀλλὰ δέ θ' ὕλη | τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη Z 147 f. . . *when the season of Spring comes on*; ἡ οὐχ ἄλις ὥς τὸ πάροιθεν ἐκείρετε πολλὰ καὶ ἐσθλὰ | κτήματ' ἐμά, μνη-σῆρες, ἐγὼ δ' ἔτι νήπιος ἦα β 312 f., where the last clause is equivalent to ἐμοῦ ἔτι νηπίου ὄντος, — ἡμὲν δὴ ποτ' ἐμεῦ πάρος ἔκλυες εὐξαμένοιο . . ἡδ' ἔτι καὶ νῦν μοι τόδ' ἐπικρήνην ἐέλδωρ A 453 ff. *as thou didst hear my former prayer so now also fulfil this my desire*; κρείσσων μὲν Ζεὺς . . κρείσσων αὖτε Διὸς γενεῇ κτλ. Φ 190 f. *as Zeus is mightier than the rivers, so is the race of Zeus etc.*

r. αὐτάρ also is used where a causal particle would be used in English, as ὀδύνησι πεπαρμένους· αὐτὰρ οἰστὸς | ὦμφ ἐνὶ σπιβαρῷ ἠλήλατο E 399 f. *thrilled with pains since the arrow was fixed in his stout shoulder.*

In these contrasted clauses, αὖ, αὖτε, αὐτάρ, ἀτάρ, ἀλλά, as well as δέ, may be used in correlation with μὲν.

s. A copulative conjunction is sometimes used where the English uses a disjunctive *or*, as τριπλῇ τετραπλῇ τε A 128 *threefold or (and) fourfold*, in which prominence is given to the second member, as in δεκάκις τε καὶ εἰκοσάκις I 379; cf. ἓνα καὶ δύο B 346, χθιζά τε καὶ πρωιζά B 303, τριχθά τε καὶ τετραχθά Γ 363, πεντάετες γε καὶ ἑξάετες γ 115, τρὶς μάκαρες καὶ τετράκις ε 306 (*O terque quaterque beati*, Verg. *Aen.* I 94). Cf. εὖ τε καὶ χεῖρον Thuc. II 35 *better or worse*, bis terque Hor. A. P. 440, *rarus duabus tribusque civitatibus conventus* Tac. *Agric.* 12.

t. The Homeric poet sometimes puts into an independent clause the incidental thought which in later Greek would be expressed regularly by a participle, as λαοὶ δ' ἡρήσαντο θεοῖς ἰδὲ χεῖρας ἀνέσχον Γ 318 *the people prayed to the gods with uplifted hands* (lit. *and lifted their hands*) for χεῖρας ἀνασχόντες, cf. μεγάλ' εὐχετο, χεῖρας ἀνασχών A 450; (Ζεὺς μερμήριζε ὥς Ἀχιλλῆα) τιμήσῃ, ὀλέσῃ δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν B 4 *was pondering how he might honor Achilles by destroying*

(lit. *and destroy*) etc.; βῆ ρ' ἴμεν εἰς ἀγορὴν, παλάμη δ' ἔχε χάλκεον ἔγχος β 10 for βῆ ἔχων κτλ., cf. ἦλθε φέρων, ἔχων A 12 f.; ἀλλ' ἀκέουσα κάθησο, ἐμῷ δ' ἐπιπείθεο μύθῳ A 565 for ἐμῷ πειθομένη μύθῳ, — τόνδε λίσσοντο γέροντες | Αἰτωλῶν πέμπον δὲ θεῶν ἱερῆας I 575 “they sent the priests of the gods to supplicate him”; οὐδ' ἔλαθ' Αἴαντα . . | Ζεὺς, ὅτε δὴ Τρώεσσι δίδου ἑτεραλκία νίκην P 626 f. for οὐδ' ἔλαθε διδούς κτλ. See § 1 e.

u. This use is sometimes striking in comparisons, as ὥς τε σφῆκες . . οἰκία ποιήσονται ὁδῷ ἐπὶ παιπαλοέσση, | οὐδ' ἀπολείπουσιν . . ἀλλὰ μένοντες . . ἀμύνονται περὶ τέκνων M 167 ff. *as wasps build their houses near a rocky road, nor do they abandon them, but remain and defend their children*, where the point of comparison lies not at all in οἰκία ποιήσονται κτλ. but wholly in the οὐδ' ἀπολείπουσιν κτλ. See § 2 e.

v. Conversely, the participle, as in later Greek, often contains the principal idea, as μυρομένοισι δὲ τοῖσι φάνη ῥοδοδάκτυλος Ἥως Ψ 109 “they wept until Dawn appeared”; τοῖσι δὲ τερπομένοισι μέλας ἐπὶ ἔσπερος ἦλθεν a 423; ὄφρα λείψαντε κιοίτην Ω 285; κατένευσεν | Ἴλιον ἐκπέρσαντ' εὐτείχεον ἀπονέεσθαι B 113 *promised that I should sack Ilios and return*; but in the very next verse is the English idiom, νῦν δὲ κακὴν ἀπάτην βουλευσάτο, καί με κελεύει | δυσκλέα Ἄργος ἰκέσθαι B 114 f. *planned an evil deceit and bids me go etc.*, for ἀπάτην βουλεύσας. The two constructions are interchanged in ἐτύχησε βαλὼν O 581 and τυχήσας βεβλήκει Δ 106 ff.

THE HOMERIC DIALECT.

§ 4. a. The dialect of the Homeric poems is in one sense artificial: it was spoken at no place and at no time. But it is not a mosaic composed of words and forms chosen capriciously from the different Greek dialects; it is a product of

natural growth. It was developed under the influence of the dactylic hexameter by successive generations of bards who preserved obsolete or obsolescent words, phrases, and forms which were suited to their verse, and who adopted also from the common speech of their own times what was available for their use. Thus older and newer forms subsisted side by side, just as the English poet can choose between *loveth* and *loves*, *lovéd* and *lov'd*, *aye* and *ever*. The poets unconsciously excluded all that was not adapted to dactylic verse, but they did no violence to their language; they did not wantonly change quantities or introduce new terminations. "The dialect did not spring from a formless linguistic dough kneaded in the trough of the verse."

γ b. This conservation of old forms together with the introduction of new forms was very convenient for the verse; e.g. for the infinitive of the verb *be*, Homer could use *ἔμμεναι* as dactyl, — ∪ ∪; *ἔμεναι* as anapaest, ∪ ∪ —; *ἔμμεν* as trochee, — ∪; *ἔμεν* as pyrrhic, ∪ ∪; *εἶναι* as spondee, — —. Naturally, the choice being offered, metrical convenience determined which of these forms should be used. Metrical convenience often or generally decided between the use of *Ἀχαιοί* or *Ἀργεῖοι*.

c. The same is true in the case of synonyms and stock epithets or phrases; Homer uses *δῖος* as a disyllable, *θεῖος* (better written *θείος*) where he wishes a trisyllable, as *δῖος Ὀδυσσεύς*, but *Ὀδυσσῆος θείοιο* at the close of a verse. The most frequently recurring epithets of Odysseus are *πολύτλας*, *πολύμητις*, *πολυμήχανος*, *ταλασίφρων*, *ποικιλομήτης*, — all of different metrical value. *ἄναξ ἄνδρῶν Ἀγαμέμνων* is used after the feminine caesura (§ 40 f) of the third foot, but *εὐρὺν κρείων Ἀγαμέμνων*, *Ἀγαμέμνονος Ἀτρείδαο*, or *Ἀγαμέμνονα ποιμένα λαῶν* after the masculine caesura of the same foot. *Πηληϊάδεω Ἀχιλῆος* is used after the penthemimeral caesura (§ 40 e), *πίδας ὥκες Ἀχιλλεύς* after the hephthemimeral caesura (§ 40 g), but *ποδάρκης-δῖος Ἀχιλλεύς*, *ποδώκεος Αἰακίδαο* or *ἀμύμονος*

Αἰακίδαο, ποδάρκει Πηλεΐωνι, ποδώκεα Πηλεΐωνα, ἀμύμονα Πηλεΐωνα, or Ἀχιλλῆα πτολίπορθον, after the feminine caesura of the third foot, with δῖος Ἀχιλλεύς as a tag when the verse is filled up to the Bucolic diaeresis (§ 40 h). Cf. the epithets of Apollo, ἐκάτοιο A 385 υ υ _ υ, ἐκηβόλου A 14 υ _ υ υ, ἐκάεργος A 479 υ υ _ υ, ἐκατηβόλου A 370 υ υ _ υ υ, ἐκατηβέλεταο A 75 υ υ _ υ υ _ υ. See § 1 q.

d. The convenience of the verse decided whether the poet should say ὦς φάτο (before a consonant) or ὦς ἔφατ' (before a vowel), ἐταῖρος or ἔταρος (§ 5 h), πάννυχος or παννύχιος, μόριμος or μόρσιμος, κείνος or ἐκείνος. αἶα is used as well as γαῖα, but only at the close of the verse, where other old forms are preserved, as ἀπὸ πατρίδος αἶης a 75; cf. ἐς πατρίδα γαῖαν B 174; while γῆ is used half a dozen times, as Γ 104. In this way the Homeric poems doubtless had considerable influence on the language, assisting in the preservation of old words and forms and in the establishment in use of new words and forms which were metrically convenient.

e. The dialect is essentially Ionic and seems to have originated among the Ionians of Asia Minor, influenced possibly by the speech and certainly far more by the old poems of their Aeolian neighbors. The oldest form of Greek Epic songs seems to have been Aeolic, but the Ionians brought Epic poetry to perfection. Even the Pythian priestess delivered the oracles of Apollo in Epic verse and Ionic dialect, and the Dorian Spartans sang about their camp-fires the Ionian songs of Tyrtaeus. Homer, however, does not have certain marked Ionic peculiarities, as κῶς, κότε for πῶς, πότε.

f. A considerable number of Aeolisms is found in the poems, especially in certain phrases and in certain feet of the verse, as ἄλλυδις ἄλλος, ὑπαιθα. This traditional Aeolic influence appears still more marked in the survival of the digamma (§ 14) which in the Homeric age was nearly or quite obsolete in the ordinary Ionic dialect; no trace of it appears in the poems of Archilochus of Paros in the seventh

century B.C. Aeolic forms are found in the Homeric poems even where the metre does not require them, as ὀφέλλειεν β 334 for ὀφείλειεν, ἐρεβεννή E 659 (ἐρεβες-νος), ἀργεννήσι Γ 141 (ἀργες-νος), φηρσίν A 268 for θηρσίν, φλίψεται ρ 221 for θλίψεται. The general formulaic character of these Aeolisms indicates that they were borrowed from earlier poems rather than from the Aeolians of the Homeric age. Aeolic form or coloring is found also in some proper names, as Θερσίτης (found also in a Thessalian inscription of 214 B.C.), from θέρσος the Aeolic form of θάρσος *insolence, daring*, Θερσίλοχος, Ἀλιθέρσης, Ναυσικαά (Ionic νηῦς), and perhaps θεά *goddess* (Ionic ἡ θεός). Another Aeolic peculiarity is the use of the smooth breathing as in ἡδος *pleasure* (cf. ἡδύς), ἄσμενος *glad* (cf. ἀνδάνω, ἔαδον); see § 12 m.

g. Some forms seem to be borrowed from other dialects; but it must be remembered that when the poems were composed, there was less difference between the dialects than at the earliest period when we have monumental evidence concerning them. Thus the forms ἱππότα, μητίετα κτλ. (§ 16 b) seem to be ancient rather than specifically Aeolic; that they were not introduced simply *metri causa* is shown by the use of νεφεληγερέτα Ζεύς A 511 where νεφεληγερέτης is metrically admissible.

h. Some anomalies of form (as of verse) are as yet unexplained, but it may be assumed that all which remain either (1) were justified by the usage of the people and might be explained by more complete knowledge of the history of the language, or (2) followed the analogy of what was in use, or (3) are errors which have found their way into the text during the course of transmission to the present time. As the poems were handed down among the Greeks at first orally, and afterwards still uncritically for centuries, errors unavoidably crept in and there was a gradual assimilation of what was obsolete to later and more familiar forms, when the older forms were unprotected by the metre. ἐήνδανε γ 143 is prob-

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Cf. also the loss of *υ* in *λόε* κ 361 (*ἐλονε*), *ἔχεαν* Σ 347 (*ἔχευαν*), *ἀλέασθε* δ 774 (*ἀλεύασθε*), *νήεσσι* from *νηύς*, *βασιλῆος* from *βασιλεύς*, *Τυδέος* from *Τυδεύς*. See § 41 o. Cf. *ἥρωος* ζ 303.

h. *ἐταῖρος* (*ἐταρ-ιος*) is not a dialectic variation of *ἑταρος* but is derived from it as *Αἰτώλιος* Δ 399 from *Αἰτωλός* Δ 527, *παννύχιος* α 443 from *πάννυχος* Ψ 218. Cf. § 19 b.

§ 6. CONTRACTION. a. Concurrent vowels generally remain uncontracted: *ἄέκων*, *ἄλγεα*, *πάις* (in nominative and vocative singular), *ῥις* (*ῥις* = *οῖς*, *eue*). Attic *εῦ* is regularly *εῦ* before two consonants and the adjective is always *εὖς* or *ῥύς*. Patronymics from nouns in *-εως* form *-εῖδης*, *-εῖων*, as *Ἀτρεΐδης* A 7, *Πηλεΐωνα* A 197.

b. When contraction occurs, it follows the ordinary rules, except that *εο* and *εου* generally give *ευ*: *θάρσευς* P 573, *θέρευς* η 118, *φιλεύντας* γ 221; but *ποντοπορούσης* λ 11, *ὁμοῦμαι* A 233.

c. *εα* are very rarely contracted into *η*, as *Τυδῇ* Δ 384 (*Τυδέα*), *ἄκραῇ* β 421, *αἰνοπαθῇ* σ 201.

d. *ηε* are contracted into *η* in *τιμῆς* I 605 (*τιμήεις*), *τιμῆντα* Σ 475, *τεχνήσσαι* η 110 (*τεχνήεσσαι*).

e. *ια* are contracted into *ι* in *ἀκοίτις* κ 7 (*ἀκοίτίας*). *ι* and *ε* are contracted in *ἱρά*, as B 420, and in *ἱρηκες*, as ε 66.

f. *οε* are contracted into *ου* in *λωτοῦντα* M 283.

g. *ση* are contracted into *ω* in *ἐπιβάσομαι*, as α 378, *ὀγδώκοντα* B 568.

h. The optative-sign *ι* is sometimes lost in a preceding *υ* (§ 28 b).

i. It is probable that in the original form of the Homeric poems many vowels were uncontracted which are contracted in the Mss. and ordinary editions. The *οι* of *κοῖλος* can be pronounced as two syllables 67 times out of 68 (*χ* 385 being the exception). So *αἰδοῖος* may generally be *αἰδόϊος*, and *θεῖος* may be *θείος* (cf. § 4 c). The *ει* of *Ἀργεῖος* may always form two syllables. The evidence of rhythm and etymology indicates *λόεσεν* rather than *λούσεν*. See §§ 18 l, 29 g.

§ 7. SYNZESIS. a. Vowels which do not form a true diphthong may be blended in pronunciation into one long sound: *Ἀτρεΐδεω* — υ υ —, *θεοειδέα* Γ 27, *δὴ αὖτε* A 340, *ἦ οὐκ αἰεῖς* α 298, *μὴ ἄλλοι* δ 165, *πόλιος* B 811, *Αἰγυπτίους* δ 83, *Ἰστίαν* B 537 (in which last three examples *ι* must have had

very nearly the pronunciation of its cognate *y*-sound, §§ 5 *g*, 41 *o γ*, as *omnia* is often disyllabic in Vergil), *ὦ ἀρίγνωτε* ρ 375.

The genitives in *-εω* are always pronounced with synizesis (§ 16 *c*), as also *ἡμέων* and *ύμέων* and regularly *ἡμέας*, *σφέας*, and the genitive plural in *-εων* (§ 16 *d*). *χρεώ* is always a monosyllable.

b. Synizesis often served the purpose of the later contraction: *ἡμέων* did not differ in metrical quantity from *ἡμῶν*. It enabled the poet in certain cases to escape the combination — ∪ — (*amphimacer*) which cannot be received unchanged into dactylic verse (§ 41 *a*).

c. Contraction and synizesis were employed in the last foot of the verse more freely than elsewhere.

d. It is probable that in the original form of the poems synizesis was not so common as in our texts; *e.g.* instead of *Πηληιάδεω* 'Αχιλλῆος A 1, *Πηληιάδα* κτλ. may have been spoken. For *ύμῖν μὲν θεοὶ δοῖεν* A 18, *ὔμμι θεοὶ μὲν κτλ.* has been conjectured, and *Ἐνναλίῳ βροτοφόντῃ* for *Ἐνναλίῳ ἀνδρείφοντῃ* B 651. For *δενδρέῳ ἐφεζόμενοι* Γ 152, the Alexandrian scholar Zenodotus read *δένδρει κτλ.* (*cf.* the Attic plural *δένδρεσι*). For *Πηλείδῃ ἔθελ'* A 277, probably *Πηλείδῃ θέλ'* should be read, although the poet elsewhere uses *ἐθέλω* not *θέλω*.

§ 8. CRASIS is not frequent. It is most common in compounds with *πρό*, as *προύφαινε* ι 145, *προύχοντο* γ 8, which however may be written *προέφαινε*, *προέχοντο κτλ.* Note also *τύνεκα* A 291, *ῶριστος* Ω 384 (*ὁ ἄριστος*), *ὠντός* E 396, *τᾶλλα* γ 462, *χήμεῖς* B 238 (*καὶ ἡμεῖς*), *οὐμός* Θ 360.

§ 9. HIATUS is allowed

a. After the vowels *ι* and *υ*, as *ἔγχεϊ ὀξυόεντι* E 50, *τίς δὲ σύ ἐσσι* Z 123.

b. When the two vowels between which it occurs are sep-

arated by a caesura (*καθήστο ἐπιγνάμψασα* A 569) or by a diaeresis (§ 40 *h*): seldom (54 times) after the first foot (*αὐτὰρ ὁ ἔγνω* A 333), more frequently (96 times) after the fourth foot (*ἔγχεα δ' ἐνύοντα* E 568). This hiatus after the fourth foot is more frequent in the *Odyssey* than in the *Iliad*. Hiatus between the short syllables of the third foot is allowed nearly as frequently as in all other places together, more than 200 times. This freedom of hiatus emphasizes the prominence of this caesura, §§ 10 *e*, 40 *d*.

γ *c*. When the final vowel of the first word is long and stands in the accented part of the foot (§ 39 *c*), as *τῷ σε κακῇ αἴσῃ* A 418. See § 41 *ο ζ*.

γ *d*. When a long vowel or diphthong loses part of its quantity before the following vowel (§ 41 *ο*), as *τῇν δ' ἐγὼ οὐ λύσω* A 29, *μή νύ τοι οὐ χραίσμη* A 28. Here the final and initial vowels may be said to be blended. This is called *weak* or *improper* hiatus; it is essentially the same as the following.

γ *e*. When the last vowel of the first word is already elided, as *μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν* A 2. See § 10 *e*.

γ *f*. Hiatus before words which formerly began with a consonant (§§ 12 *l*, 14) is only apparent.

γ *g*. The poet did not avoid two or more concurrent vowels in the same word, § 6.

§ 10. ELISION. *a*. *ä* (in inflectional endings and in *ἄρα* and *ῥά*), *ε*, *ι*, *ο* may be elided. *αι* is sometimes elided in the verb endings *-μαι*, *-σαι* (except in the infinitive), *-ται*, *-σθαι*, and once in *ὀξεῖαι* A 272. *οι* is elided seven times in *μοί*, three times in *τοί*, once in *σοί* A 170 (unless *οὐδέ σοι οἶω* or *οὐ σοι οἶω* should be read there for *οὐδέ σ' οἶω*).

b. *τό*, *πρό*, *ἀντί*, *περί*, *τί*, and the conjunction *ὅτι* do not suffer elision; *ὅτ'* is for *ὅτε* (either the temporal conjunction or the relative *ὅ* with *τέ* affixed, § 24 *q*), *τ'* for *τέ* or *τοί*.

c. *ι* is seldom elided in the dative singular, where it seems originally to have been long.

d. Oxytone prepositions and conjunctions lose their accent in elision; other oxytones throw the acute accent upon the preceding syllable: *κατ' ἄρ' ἔξετο* A 101, but *λεύκ' ὁστέα* α 161, *εἴμ' Ὀδυσσεύς* ι 19.

e. Elision tends to unite the two words between which it occurs; hence it is avoided at the caesura of the third foot, where hiatus seems to be preferred to elision. Hence, also, the poet does not avoid the hiatus which sometimes remains after elision, § 9 *e, g*.

f. Elision is not left to the reader as in Latin poetry. In the best Ms. of the Iliad (*Ven. A*), the elided vowel was sometimes written over the preceding consonant, and where the elided vowel bore the accent, a *grave* accent was placed over the preceding vowel.

§ 11. APOCOPE. **a.** Before a consonant, the short final vowel of *ἄρα* and of the prepositions *ἀνά*, *κατά*, *παρά*, may be cut off (*ἀποκοπή*, *ἀποκόπτω*). The accent is then thrown back upon the preceding syllable (although it might be more rational to consider it lost as it is in elision).

b. After apocope, the *ν* of *ἀνά* and *τ* of *κατά* follow the usual rules for consonant changes: *ἀγκρεμάσασα* α 440, *ἀμπεπαλῶν* Γ 355, *ἀλλέξαι* Φ 321 (*ἀναλέξαι*), *ἀγξηράνη* Φ 347 (*ἀναξηράνη*), *κάββαλεν* E 343 (*κατέβαλεν*), *κὰδ δέ* (*κατὰ δέ*) frequently, *κάλλιπε* λ 279, *κάκτανε* Z 164 (*κατέκτανε*), *καππεσέτην* E 560, *καρρέζουσα* E 424, *καστορνῦσα* ρ 32 (*καταστορνῦσα*), *καπ φάλαρα* Π 106.

c. *ἀπό* suffers apocope in *ἀππέμψει* ο 83; *cf.* Latin *ab*.

d. *ὑπό* suffers apocope in *ὑββάλλειν* T 80; *cf.* Latin *sub*.

e. *ἀνέρυσαν* A 459 is explained as derived by apocope, assimilation, and vocalization of *φ*, from *ἀνά* and *φερύω*: *ἀνφερυσαν*, *ἀφερυσαν*, *ἀνέρυσαν*, *cf.* *κανάξαις* Hesiod *Works* 666 (*καταφαξαις*). For this apocope *cf.* *κῶσχεθε* (*κατέσχεθε*) Λ 702, and *ἀμνάσει* Pindar *Pyth.* iv 54 (*ἀναμνήσει*); for the vocalization of *φ*, see § 14 *j*.

f. Apocope was no mere metrical license; it seems to have been common in the conversational idiom of some dialects. A Megarian peasant is made to say (Aristophanes *Acharnians* 732) ἀμβατε ποτ τὰν μᾶδδαν for ἀνάβατε ποτί (πρὸς) τὴν μᾶζαν, where the poet is certainly imitating the manner of the common people. ἀμβώσας (ἀναβοήσας) is found in Herodotus I 8, ἀμπαύεσθαι Hdt. I 182, ἀμβολάδην Hdt. IV 181. More striking examples of apocope and assimilation than any in Homer are found in prose inscriptions, as ἀτ τὰς for ἀπὸ τῆς, ἐτ τοῖ for ἐπὶ τοῦ, πὸκ κί for ποτὶ κί (πρὸς τί), πὲρ τοῦννεον (§ 24 m) for περὶ τῶνδεων, in a Thesalian inscription of 214 B.C., found at Larissa. Cf. ποτ τὸν θεὸν κατ πάτρια διδόντων in a Delphian inscription of 380 B.C. Apocope was the rule in the Thessalian and Boeotian dialects. By apocope πρὸς is derived from προτί.

CONSONANTS AND CONSONANT CHANGES.

§ 12. a. Where collateral forms appear, one with single and the other with doubled consonants, the form with two consonants is generally the older or justified etymologically, as ποσσί, ποσί (from ποδ-σι); νείκεσσε, νείκεσε (νείκος, νείκεσ-), ὅππως (ὀκφως, cf. Latin *quīs* etc.), ὅττι, κτλ.

b. Single initial consonants, especially λ, μ, ν, ρ, σ, are often doubled (as ρ is in Attic) when by inflexion or composition a short vowel is brought before them (see § 41 j a), as ἐλλίσσεται Z 45, ἔμμαθον, ἐύνητος, ἔσσυο, ὅππως, ὅττι.

c. But sometimes ρ is not doubled where it would be in Attic, as ἔρεξα δ 352 (§ 25 g), ἄρεκτον T 150, ὠκυρόφ E 598, θυμοραϊστέων Σ 220.

d. Palatal and lingual mutes often remain unchanged before μ, as ἀκαχμένος, ὀδμήν, ἴδμεν, κεκορυθμένος.

e. Lingual mutes are commonly assimilated to a following σ, as ποσσί (ποδ-σι). σ is sometimes assimilated to μ or ν: ἔμμεναι (εἶναι) for ἐσ-μεναι, ἔννεπε a 1 tell for ἐν-σεπε (Lat.

m. Proper names compounded with κλέος are inflected thus: N. βίη 'Ηρακληείη (periphrasis for 'Ηρακλέης which is metrically impossible, § 2 *s*), G. 'Ηρακλῆος, D. 'Ηρακλήι, A. 'Ηρακλήα.

n. Probably the η or ει of the nouns in -ος and -ας should be resolved: σπείους may always be written σπέεος, σπήεσσι may be σπέεεσσι (σπεεσ-εσσι, see *c* above), δέιους may be δέεος, ἐυρρείος may be ἐυρρέεος, κρειῶν may be κρεάων, ἀγακλῆος may be ἀγακλέεος, ἀκλείως may be ἀκλέεως, 'Ηρακλῆος may always be 'Ηρακλέεος, etc. See § 6 *i*.

o. Nouns in -ω and -ως are contracted in the Mss. This may be a conformation to Attic usage. Generally it is possible, and often it is rhythmically better, to write *e.g.* ἡὼ δῖαν rather than ἡὼ δῖαν (§ 39 *j*).

p. Nouns in -ις and -υς usually retain ι or υ throughout, but in its stead may insert ε which is sometimes lengthened.

q. πόλις is inflected thus: πόλιος, πόληος, πόλει, πόληι Γ 50, πόλιν, πόλιες, πόληες, πόλιων πολλίεσσι, πόλιας, πόληας (ρ 486), πόλεις.

r. Nouns in -εὺς generally lengthen ε to η in compensation (§ 41 *d*) for the υ which between two vowels becomes *f* and is lost, as βασιλεύς, βασιλῆος. Forms with ε are found in proper names: Τυδέος B 406, Τυδέα Z 222, 'Οδυσσεὺς ω 398 (once) for 'Οδυσέος.

s. νηὺς (Attic ναῦς) is inflected thus: νηός, νεός, νηί, νῆα (νέα only ι 283 and doubtful), νῆες, νέες, νηῶν, νεῶν, ναῦφι, νήεσσι, νέεσσι, νηυσί, νῆας, νέας. The forms with η are the most frequent.

t. *Αρης has *Αρη and *Αρην (E 909) of the first declension; and *Αρρος, *Αρηι, *Αρηα as from *Αρεὺς (the Lesbian form of *Αρης, cf. the Attic genitive *Αρεως). With these latter forms may be compared conversely the dialectic collateral forms in -ης of Epic proper names in -εὺς, as *Ορφης ('Ορφεύς), Τύδης (Τυδεύς), from which were borrowed the Latin *Ulixēs*, *Achillēs*, etc.

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from 'Αἷς ('Αἶδ-). Cf. Οἰδιπόδαο λ 271 with the Attic genitive Οἰδίποδ-ος. A collateral form of 'Αἶδης is 'Αἰδωνεύς T 61 with dative 'Αἰδωνήι E 190.

g. Ζεύς has Ζηνός, Ζηνί, Ζήνα, or, at end of the verse, Ζήν, as well as Διός, Δί, Δία.

h. Σαρπηδών has Σαρπηδόνος Π 464, Σαρπήδοντος Μ 379.

i. κέλευθος and κύκλος are sometimes neuter in the plural. So νευρή has νεῦρα Δ 122, πλευρή has πλευρά Δ 468.

j. Certain names of cities are found in both singular and plural: 'Αθήνην η 80 but 'Αθήνας Β 546; Μυκήνη Δ 52, Μυκήνας Β 569; Φηρή Ε 543, Φηράς Ι 151; Θήβης Δ 378, Θήβας Ε 804. Cf. Μάλειαν ι 80, Μαλειάων γ 287. Instead of the later plural Θεσπιαί, Πλαταιαί, Homer uses only the singular: Θέσπειαν Β 498, Πλάταιαν Β 504.

ADJECTIVES.

§ 20. a. Some adjectives of three terminations are used as if of two terminations, i.e. the masculine form is used also for the feminine: ἰφθίμους ψυχάς Α 3, κλυτὸς Ἴπποδάμεια Β 742, ἄγριον ἄτην T 88, ὀλοώτατος ὁδμή δ 442 where ὀλωτάτῃ was metrically possible, ἥερα πουλύν Ε 776, δεινὸς ἀήτη Ο 626, ἀσπασίος γῆ ψ 233, θερμὸς ἀντμή μ 369, Πύλοιο ἡμαθόεντος Β 77, ὑλῆεντι Ζακύνθω α 246 but ὑλήεσσα Ζάκυνθος ι 24, ἀλὸς πολιοῖο T 229 but ἀλὸς πολιῆς Φ 59.

b. Compound adjectives, on the contrary, often have a feminine form: ἀδμήτη, ἀθανάτη, ἀμφιελίσση, ἀριζήλη, ἀσβέστη, εἰναλίη, ἐυξέστη, πολυμνήστη, πολυφόρβη.

c. The feminine of adjectives in -υς, ends in -ειᾶ (gen. -ειης), -εᾶ (§ 5 g), or -εη (§ 5 b): βαθεῖα, βαθείης, — ὠκέα, — βαθέης, βαθέην.

d. εὐρύς has acc. sing. masc. εὐρέα (in connection with κόλπος and πόντος) as well as εὐρύν.

e. εὖς good has gen. sing. ἐῆος, gen. plur. ἐάων. But for ἐῆος, the Alexandrian critic Zenodotus wrote ἐοῖο (possessive pronoun) which is perhaps a better reading.

Zenodotus is certainly right. ἐῆος is due to a mistake concerning ἡσθ' ἐοῖο could not be "thy" as well as "his." F. V. Allen.

m. The *rough breathing* (*h*) has no power to prevent elision or weaken hiatus. The smooth breathing is found with several words which have the rough breathing in Attic, as ἄμμες (ἡμεῖς), ἡμαρ (ἡμέρα), ἄλτο (from ἄλλομαι), ἥλιος (ἥλιος), Ἀίδης (Ἄιδης), ἥως (ἔως). See § 4 f.

n. The *ν* movable was written by some ancient critics (e.g. Aristarchus) after the ending -ει of the pluperfect, as βεβλήκειν E 661, ἠνώγειν Z 170; cf. ἥσκειν Γ 388 (ἥσκειν). It is freely used before consonants to make a syllable long by position (§ 41 h).

o. The final *σ* of adverbs is omitted more often than in prose; not merely ἐξ and ἐκ, οὕτως and οὕτω, but also πώς and πώ, πολλάκις and πολλάκι (and similar adverbs in -κις, even with elision, τοσσάχ' ὕδωρ ἀπολέσκει λ 586), ἀτρέμας and ἀτρέμα, μεσσηγύς and μεσσηγύ, μέχρις and μέχρι, ἄχρις and ἄχρι, ἀμφίς and ἀμφί (adverbial), are found as collateral forms.

§ 13. METATHESIS of *a* and *ρ* is frequent: καρδίη B 452, κραδίη α 353; θάρσος α 321, θράσος (once) Ξ 416 (while the adjective is always θρασύς); κάρτος δ 415 (κάρτιστοι A 266), κράτος A 509. Cf. ἔδρακον from δέρκομαι, ἔδραθον from δαρθάνω, ἔπραθον from πέρθω, τραπέομεν Γ 441 from τέρπω, τερπικέραunos from τρέπω.

For the shifting of quantity from -āo to -eo, see § 5 d.

§ 14. THE DIGAMMA. a. The following words seem to have been pronounced by the Homeric poet more or less consistently with initial digamma (*vau*, *f*, pronounced as English *w*):—

ἄγνυμι *break*, as E 161; cf. ἔαξα, ἀγές λ 575.

ἄλις *enough*, as ν 136, B 90.

ἄλωνα *be captured*, as M 172; cf. ἑάλων, Aeolic εὔαλωκεν (see j below). Also εἴλω *press*, as Π 403, from the same root.

γᾶναξ *king*, as A 7 and often.

γάνδανω *please*, as β 114; cf. ἔαδον and ἐγῆδανε [ἐάνδανε] γ 143.

Λαερτιάδης Γ 200, Ἀγχισιάδης Ψ 296, in which the final *a* of the stem is lost.

d. This analogy, giving an ending in *-ιάδης*, is followed by stems in *-ιο* of the 2d declension: Μενοιτιάδης Ι 211. So also by stems of the 3d declension: Πηληιάδεω Α 1 (as well as Πηλεΐδης Σ 316, Πηλεΐωνα Α 197), Λαομεδοντιάδης Ο 527, Μηκιστηιάδης Ζ 28, even Ὀϊλιάδης Π 330 from Ὀϊλεύς. See *j* below.

e. The suffix *-ιδα-* is added to stems in *ο*, and the *ο* is lost as in *d* above: Κρονίδης, — also to stems in *ευ*, which lose their *υ* between two vowels (§ 5 *g*): Ἀτρείδης Α 7, — also to consonantal stems, as Ἀγαμεμνονίδης α 30. Δευκαλίδης (Δευκαλίδας Μ 117) is formed as from Δεύκαλος, instead of from Δευκαλίων, and Ἀνθεμίδης Δ 488 as from Ἀνθεμος rather than from Ἀνθεμίων (Ἀνθεμίωνος νίον Δ 473). Possibly Δεύκαλος was a short form of Δευκαλίων, as a comrade of Achilles is called sometimes Ἀλκιμέδων (Π 197, Ρ 467), but sometimes Ἀλκιμος (Τ 392, Ω 474), and Λευκόλοφος Aris- tophanes *Frogs* 1513 is the same person as Λευκολοφίδης Plato *Protag.* 315 e. Cf. Σμυνθεύς (Σμυνθεῦ Α 39) for Σμυνθο- φθόρος and ἑκατος for ἑκατηβόλος (§ 4 c).

f. Patronymics from stems in *-ευ*, after the loss of the *υ*, do not in Homer suffer contraction of the *ε* of the stem with the *ι* of the suffix. The poet says Ἀτρεΐδης, Ἀτρεΐων, as tetrasyllables not trisyllables. The verse ictus never falls on the *ει*.

g. Female patronymics are formed by the suffix *-ιδ-* which loses *δ* before the nominative sign: Χρυσήδα (acc. of Χρυσής) Α 182, Βρισηίδα Α 184, Νηρηίδες Σ 38, *daughters of Nereus*, Τρωιάδων Σ 122, *daughters of Tros*, Δαρδανίδων Σ 122, *daughters of Dardanus*, as the Trojans are called Δαρδανίω- νες Η 414. Ἀχαιίδες Β 235 corresponds to κοῦροι Ἀχαιῶν Α 473.

B. h. Patronymics are formed also by the suffix *-ιον-*; Κρονίων Α 528 (with genitive Κρονίωνος or Κρονίονος, cf.

m. The *rough breathing* (*h*) has no power to prevent elision or weaken hiatus. The smooth breathing is found with several words which have the rough breathing in Attic, as ἄμμες (ἡμεῖς), ἡμαρ (ἡμέρα), ἄλτο (from ἄλλομαι), ἡέλιος (ἥλιος), Αἶδης (Ἄιδης), ἥώς (ἔως). See § 4 f.

n. The *ν* movable was written by some ancient critics (*e.g.* Aristarchus) after the ending -ει of the pluperfect, as βεβλήκειν E 661, ἠνώγειν Z 170; *cf.* ἤσκειν Γ 388 (ἤσκειν). It is freely used before consonants to make a syllable long by position (§ 41 h).

o. The final *σ* of adverbs is omitted more often than in prose; not merely ἐξ and ἐκ, οὕτως and οὕτω, but also πώς and πώ, πολλάκις and πολλάκι (and similar adverbs in -κις, even with elision, τοσσάχ' ὕδωρ ἀπολέσκει' λ 586), ἀτρέμας and ἀτρέμα, μεσσηγύς and μεσσηγύ, μέχρις and μέχρι, ἄχρις and ἄχρι, ἀμφίς and ἀμφί (adverbial), are found as collateral forms.

§ 13. METATHESIS of *a* and *ρ* is frequent: καρδίη B 452, κραδίη α 353; θάρσος α 321, θράσος (once) Ξ 416 (while the adjective is always θρασύς); κάρτος δ 415 (κάρτιστοι A 266), κράτος A 509. *Cf.* ἔδρακον from δέркоμαι, ἔδραθον from δαρθάνω, ἔπραθον from πέρθω, τραπέιομεν Γ 441 from τέρπω, τερπικέραυνος from τρέπω.

For the shifting of quantity from -*āo* to -*εω*, see § 5 d.

§ 14. THE DIGAMMA. a. The following words seem to have been pronounced by the Homeric poet more or less consistently with initial digamma (*vaui*, *f*, pronounced as English *w*):—

ἄγνυμι *break*, as E 161; *cf.* ἄξα, ἀαγές λ 575.

ἄλις *enough*, as ν 136, B 90.

ἀλῶναι *be captured*, as M 172; *cf.* ἔάλων, Aeolic εὐάλωκεν (see j below). Also εἴλω *press*, as Π 403, from the same root.

γάναξ *king*, as A 7 and often.

γάδάνω *please*, as β 114; *cf.* ἔαδον and ἐήνδανε [ἑάνδανε] γ 143.

b. Some comparatives and superlatives are formed from noun stems: βασιλεύτερος I 160, βασιλεύτατος I 69, θεώτεραι ν 111, κουροτέροισι Δ 316, κύντερον Θ 483, κύντατον K 503, — αἰσχίων, αἰσχιστος (αἰσχος), ἄλγιον, ἄλγιστος (ἄλγος), ἐλέγχιστος (ἐλεγχος), κέρδιον, κέρδιστος (κέρδος), κήδιστος (κῆδος), κύδιστος (κύδος), μήκιστος (μήκος), μακρότερος, μακρότατος, ῥίγιον, ῥίγιστος (ῥίγος).

c. In some comparatives in -τερος, there is no thought of a greater or less degree but of a contrast, as ἀγροτεράων (ἡμιόνων) B 852 *of the field*, as opposed to the town; θηλύτεραι (γυναῖκες) Θ 520, *female*, as opposed to male; ὀρέστερος (δράκων) X 93, *of the mountain*, as opposed to the valley. Cf. ἡμέτερος, ὑμέτερος, δεξιτέρος and ἀριστερός *right and left*.

d. From adverbs are formed: ἄγχιστος (ἄσσον, ἄσσοτέρω), ἀφάρτερος, παρότερος, πρότερος, ὑπέρτατος.

e. ἀγαθός has comparatives ἀρείων (cf. ἄριστος), βέλτερον, λώιον, λώϊτερον.

f. ἀνιηρός has a comparative ἀνιηρέστερον β 190.

g. νέος has a superlative νέαται I 153, νεάτατον B 824.

h. πολὺς has a comparative πλείων or πλέων and in the plural also πλέες Δ 395, πλέας B 129.

i. φαεινός has a comparative φαεινότερος, a superlative φαάντατος ν 93 (for φαέντατος, cf. φάανθεν Δ 200 for ἐφάενθεν).

j. ω is found where the Attic rule would require ο, in κακοξινώτερος ν 376, λᾶρώτατος β 350, οἰζυρώτερον P 446.

k. The ι of -ιων is sometimes short as φιλιων τ 351; cf. the occasional ι of the patronymic in -ιων, § 21 h.

NUMERALS.

§ 23. a. ἐνί has a collateral form ἰῶ Z 422; cf. the feminine forms ἰᾶ Δ 437, ἰῆς Π 173, ἰῆ I 319, ἰᾶν ξ 435.

πρώτος has a collateral form πρώτιστος, cf. πᾶμπρωτος H 324.

Of the compound οὐδεῖς (οὐδ' εἷς), besides οὐδέν, only οὐ-

ἴτρος *felly*, as Δ 486; cf. English *withe*.

✓ *οἶκος* *house*, as α 232; cf. Latin *vicus*, English *War-wick*, *Berwick*, etc.

✓ *οἶνος* *wine*, as Γ 300; cf. Latin *vinum* and the English word.

b. It is probable that ἦρα (ἐπὶ ἦρα φέρων A 572), Ἰλιος, and Ἴρις also were pronounced with initial *f*.

c. ἀνδάνω, ξ, ἔκυρος, ἔξ and others seem to have begun originally with two consonants, σ*f*.

✓ d. The verse alone affords no sufficient criterion for the former existence of *f* in any word; it only indicates the loss of some consonant. This is not conclusive evidence for *f*, since σ and *j* (*y*) were also lost. Which consonant originally was present has to be learned in each case from inscriptions of other Greek dialects, from a few notes of ancient grammarians, and from other cognate languages (cf. ἔργον *work*, οἶνος *wine*).

Rem. The Alexandrian scholars did not know of the existence of *f* in the Homeric language, and consequently they did not use it to explain peculiarities in the Homeric text. The great English scholar Richard Bentley (1662–1742) was the first to discover that its restoration removed many difficulties of Homeric prosody.

e. The sound of *f* evidently was going out of use in the Homeric period; it is not infrequently neglected in our texts and sometimes this neglect seems to be due to the poet himself, but *f* can be restored in many passages by minor changes: κεδνὰ ἰδυῖα (φιδυῖα) has been restored for the Ms. reading κένδ' εἰδυῖα α 428. For νιδὸν ἐκηβόλον A 21 it is possible to read νῖα φεκηβόλον, for ἡβήσῃ τε καὶ ἦς κτλ. α 41 it is easy to read ἡβήσῃ καὶ φῆς, and πᾶσιν δὲ φανάσσειν for πάντεσσι δ' ἀνάσσειν A 288. For ἐπτάετες δ' ἦρασσε γ 304, ἐπτάετες δ' ἑάρασσε may be read (§ 25 i). μένος θυμόν τε φεκάστου may have been the original form of μένος καὶ θυμόν ἐκάστου E 470. αὐτοὺς δὲ ἐλώρια A 4 became αὐτοὺς δ' ἐλλώρια in many Mss. οἱ μὲν οἶνον α 110 is now read where the

ἀραιός *thin*, as Σ 411.

ἀρνός *lamb*, as Δ 158.

ᾤασι *city*, as Γ 245 and often.

ᾤ, οὐ, οἱ *him etc.*, as A 510, with the possessive pronoun *ὅς, ἥ, ὃν* (ἐός κτλ.) ; see *h* below.

ἔαρ *Spring*, as τ 519 ; cf. Latin *ver*.

ἔδνα *wedding-gifts*, as X 472, perhaps from the same root as ἀνδάνω.

ἔθνος *tribe*, as ξ 73.

εἴκοσι *twenty*, as B 510 ; cf. Latin *viginti*.

εἴω *yield*, as ὑποείκειν Y 266 ; cf. English *weak, weaken*.

εἶρω *say*, future ἐρέω, as Δ 182 ; cf. Latin *ver-bum*, English *word*.

έκας *far*, as E 791 ; cf. μέλποντες ἐκάεργον A 474.

εἵκαστος *each*, as B 449.

ἐκυρος *father-in-law*, as Γ 172 ; cf. German *Schwiegervater*.

ἐκών *willing*, as Z 523 ; cf. ἀέκων, ἀέκητι, ἀεκαζόμενος.

ἐλιξ *winding*, as α 92.

ἐλπίς, ἐλπομαι, *hope*, as π 101 ; cf. ἐολπα, ἀελπτέοντες.

ἐννυμι (φεσ-νυμι), ἐσθής, εἵματα, *clothes*, as Γ 392 ; cf. Latin *vestis*.

ἐπος *word*, as Λ 652 ; cf. εἶπον (ἐ-φε-φεπον, § 25 *h*), and ὄψ with Latin *vox*.

ἐργον, ἐρδω *work*, as B 436 ; cf. the English *word*.

ἐρύω, ἐρρω, *draw, go*, as δ 367 ; cf. ἀπόερε.

ἔσπερος *evening*, as ρ 191 ; cf. Latin *vesper*.

ἔτος *year*, as α 16 ; cf. Latin *vetus*.

ἕξ *six*, as E 270.

ἑτης *companion*, as H 295.

ἡδύς *sweet*, as Δ 17 ; cf. ἀνδάνω and Latin *suadeo, suavis (suavis)*.

ἦθος *haunt*, as ξ 411 ; cf. εἴωθε.

ιάχω *cry aloud* as δ 454 ; cf. *j* below.

ιδεῖν *see*, as A 262 ; also οἶδα, εἶδος. Cf. Latin *video*, English *wit*.

ἴκελος, εἵκα *am like*, as A 119.

ἴον *violet*, as ε 72 ; cf. Latin *viola*.

ἰς, ἰφι *strength, sinew*, as Ψ 191 ; cf. Latin *vis*.

ἴσος *equal*, as A 163 ; cf. εἶσος.

ἴνους *felly*, as Δ 486; *cf.* English *withé*.

οἶκος *house*, as α 232; *cf.* Latin *vicus*, English *War-wick*, *Berwick*, *etc.*

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PRONOUNS.

§ 24. I. PERSONAL AND POSSESSIVE PRONOUNS. a.

SING. N.	ἐγώ, ἐγών.	σύ, τύνη (6 times).	εἶο (Δ 400, χ 19), ἔο, εἶ, ἔθεν.
G.	ἐμεῖο, ἐμέο (κ 124), ἐμεῦ, μεῦ, ἐμέθεν.	σεῖο, σέο, σεῦ, σέθεν, τεοῖο (Θ 37).	
D.	ἐμοί, μοί.	σοί, τοί, τεῖν (5 times).	οἱ, ἐοῖ (N 495, δ 38).
A.	ἐμέ, μέ.	σέ.	ἔ, ἐέ (τ 171, Ω 134), μίν.
POSSESSIVE.	ἐμός (ἐμή, ἐμόν).	σός, τeds.	δs, ἐds.
DUAL N. A.	νῶι, νώ (as Acc., E 219, o 475).	σφῶι, σφῶ.	σφῶέ.
G. D.	νῶιν (as gen. only x 88).	σφῶιν, σφῶν (δ 62).	σφῶίν.
POSSESSIVE.	νωίτερος.	σφωίτερος.	
PLUR. N.	ἡμεῖς, ἄμμες.	ὕμεῖς, ὕμμες.	σφείων (4 times), σφέων (4 times), σφῶν (M 155, T 302).
G.	ἡμείων (4 times), ἡμέ- ων (9 times).	ὕμειων (4 times), ὕμέων (5 times).	
D.	ἡμῖν, ἦμιν, ἄμμι(ν).	ὕμῖν, ὕμιν, ὕμμι.	σφίσι(ν), σφί(ν).
A.	ἡμέας, ἦμας (π 372), ἄμμε.	ὕμέας, ὕμμε.	σφέας, σφᾶς (E 567), σφέ (5 times).
POSSESSIVE.	ἡμέτερος, ἄμός (7 times).	ὕμέτερος, ὕμός.	σφέτερος, σφός.

b. The oblique cases of ἡμεῖς and ὕμεῖς are said to retract their accent to the first syllable when they are unemphatic or when the last vowel is short, as ἦμας π 372, ὕμεων O 494, ὕμιν α 373; but this rule is not observed constantly in the Mss., and editions vary.

c. The oblique cases of the 3d personal pronoun when enclitic are anaphoric, like αὐτοῦ κτλ. in Attic; when accented they have their original reflexive use, like Attic ἐαυτοῦ, ἐμᾶντοῦ, σεαυτοῦ, κτλ., which compounds are posthomeric, and are not found even in Pindar.

μίν, σφῶέ, σφῶίν, σφί, σφᾶς, and σφέ are always enclitic.

for ἀφάταν, and εὔιδον Sappho II 7 for ἔφιδον. This latter εὔιδον may have been pronounced often where our Homeric texts have εἰσιδον, as ἔσιδεν seems not infrequently to have been substituted for ἔφιδεν.

Some irregularities of quantity may be explained by this vocalization of *φ*. Thus ἀποῖπειών T 35 may have been ἀποφειπών pronounced nearly as ἀπονειπών. αὐίαχοι finds its analogy in γέμετῳ ἰαχὴ Δ 456 (γέμετουῖαχὴ).

k. A neighboring vowel is sometimes lengthened to compensate for the loss of *φ* (§ 41 d).

l. An *ε* was sometimes prefixed to a digammated word and remained after the *φ* was lost, as ἐέλδωρ, ἐέκοσι, ἐέργει, ἐέ.

m. Sometimes the rough breathing represents the last remnant of a lost consonant (especially in the words which once began with σφ, as ἀνδάνω κτλ., cf. c above), as ἐκών, ἔσπερος. Often the same root varies in breathing, as ἀνδάνω and ἡδύς, but ἡδος, — ἐννυμι, but ἐσθής.

n. For the augment and reduplication of digammated verbs, see § 25 h.

DECLENSION.

§ 15. SPECIAL CASE ENDINGS. a. The suffix -φι(ν), a remnant of an old instrumental case, added to the stem forms a genitive and dative in both singular and plural. It is generally used as an instrumental, ablative, or locative case. The suffix is most frequent in set expressions and in the last two feet of the verse.

1st Declension, always singular: ἐξ εὐνήφιν *from the couch*, ἡφί βίηφι *with his own might*, θύρηφι *at the door*.

2d Declension: ἐκ ποντόφιν *out of the sea*, δακρυόφι *with tears*, ἐπ' ἐσχαρόφιν *on the hearth*. The final *ο* of the stem always receives the acute accent.

3d Declension, only with *σ* stems except ναῦφι and κοτυληδονόφι (which has gone over into the 2d declension), and

very nearly the pronunciation of its cognate *y*-sound, §§ 5 *g*, 41 *o γ*, as *omnia* is often disyllabic in Vergil), ω ἀρίγνωτε ρ 375.

The genitives in *-εω* are always pronounced with synizesis (§ 16 *c*), as also ἡμέων and ὑμέων and regularly ἡμέας, σφέας, and the genitive plural in *-εων* (§ 16 *d*). χρεώ is always a monosyllable.

b. Synizesis often served the purpose of the later contraction: ἡμέων did not differ in metrical quantity from ἡμῶν. It enabled the poet in certain cases to escape the combination — ∪ — (*amphimacer*) which cannot be received unchanged into dactylic verse (§ 41 *a*).

c. Contraction and synizesis were employed in the last foot of the verse more freely than elsewhere.

d. It is probable that in the original form of the poems synizesis was not so common as in our texts; *e.g.* instead of Πηληιάδεω Ἀχιλῆος A 1, Πηληιάδα' κτλ. may have been spoken. For ὕμιν μὲν θεοὶ δοῖεν A 18, ὕμμι θεοὶ μὲν κτλ. has been conjectured, and Ἐνναλίῳ βροτοφόντῃ for Ἐνναλίῳ ἀνδρεϊφόντῃ B 651. For δενδρέω ἐφεζόμενοι Γ 152, the Alexandrian scholar Zenodotus read δένδρει κτλ. (*cf.* the Attic plural δένδρεσι). For Πηλείδῃ ἔθελ' A 277, probably Πηλείδῃ θέλ' should be read, although the poet elsewhere uses ἐθέλω not θέλω.

§ 8. CRASIS is not frequent. It is most common in compounds with πρό, as προύφαινε ι 145, προύχοντο γ 8, which however may be written προέφαινε, προέχοντο κτλ. Note also τούνεκα A 291, ὠριστος Ω 384 (ὁ ἄριστος), ωτύος E 396, τὰλλα γ 462, χήμεις B 238 (καὶ ἡμείς), οὐμός Θ 360.

§ 9. HIATUS is allowed

a. After the vowels *ι* and *υ*, as ἔγχεϊ δ' ἐξυόνετι E 50, τίς δὲ σὺ ἐσσι Z 123.

b. When the two vowels between which it occurs are sep-

arated by a caesura (καθῆστο ἐπιγνάμψασα A 569) or by a diaeresis (§ 40 h): seldom (54 times) after the first foot (αὐτὰρ ὁ ἔγνω A 333), more frequently (96 times) after the fourth foot (ἔγχεα δ' ἐξυόντα E 568). This hiatus after the fourth foot is more frequent in the Odyssey than in the Iliad. Hiatus between the short syllables of the third foot is allowed nearly as frequently as in all other places together, more than 200 times. This freedom of hiatus emphasizes the prominence of this caesura, §§ 10 e, 40 d.

c. When the final vowel of the first word is long and stands in the accented part of the foot (§ 39 c), as τῷ σε κακῇ αἴσῃ A 418. See § 41. o ζ.

d. When a long vowel or diphthong loses part of its quantity before the following vowel (§ 41 o), as τὴν δ' ἐγὼ οὐ λύσω A 29, μὴ νύ τοι οὐ χαλίσμῃ A 28. Here the final and initial vowels may be said to be blended. This is called *weak* or *improper* hiatus; it is essentially the same as the following.

e. When the last vowel of the first word is already elided, as μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκεν A 2. See § 10 e.

f. Hiatus before words which formerly began with a consonant (§§ 12 l, 14) is only apparent.

g. The poet did not avoid two or more concurrent vowels in the same word, § 6.

§ 10. ELISION. a. *ā* (in inflectional endings and in ἄρα and ῥά), *ε*, *ι*, *ο* may be elided. *αι* is sometimes elided in the verb endings -μαι, -σαι (except in the infinitive), -ται, -σθαι, and once in ὀξεῖαι A 272. *οι* is elided seven times in μοί, three times in τοί, once in σοί A 170 (unless οὐδέ σοι οἶω or οὐ σοι οἶω should be read there for οὐδέ σ' οἶω).

b. τό, πρό, ἀντί, περί, τί, and the conjunction ὅτι do not suffer elision; ὅτ' is for ὅτε (either the temporal conjunction or the relative ὃ with τέ affixed, § 24 q), τ' for τέ or τοί.

c. *ι* is seldom elided in the dative singular, where it seems originally to have been long.

d. Oxytone prepositions and conjunctions lose their accent in elision; other oxytones throw the acute accent upon the preceding syllable: *κατ' ἄρ' ἔξετο* A 101, but *λεύκ' ὁστέα* *α* 161, *εἴμ' Ὀδυσσεύς* *ι* 19.

e. Elision tends to unite the two words between which it occurs; hence it is avoided at the caesura of the third foot, where hiatus seems to be preferred to elision. Hence, also, the poet does not avoid the hiatus which sometimes remains after elision, § 9 *e, g*.

f. Elision is not left to the reader as in Latin poetry. In the best Ms. of the Iliad (*Ven. A*), the elided vowel was sometimes written over the preceding consonant, and where the elided vowel bore the accent, a *grave* accent was placed over the preceding vowel.

§ 11. APOCOPE. **a.** Before a consonant, the short final vowel of *ἄρα* and of the prepositions *ἀνά*, *κατά*, *παρά*, may be cut off (*ἀποκοπή*, *ἀποκόπτω*). The accent is then thrown back upon the preceding syllable (although it might be more rational to consider it lost as it is in elision).

b. After apocope, the *ν* of *ἀνά* and *τ* of *κατά* follow the usual rules for consonant changes: *ἀγκρεμάσασα* *α* 440, *ἀμπεπαλῶν* *Γ* 355, *ἀλλέξαι* *Φ* 321 (*ἀναλέξαι*), *ἀγξηράνη* *Φ* 347 (*ἀναξηράνη*), *κάββαλεν* *Ε* 343 (*κατέβαλεν*), *κὰδ δέ (κατὰ δέ)* frequently, *κάλλιπε* *λ* 279, *κάκτανε* *Ζ* 164 (*κατέκτανε*), *καππεσέτην* *Ε* 560, *καρρέζουσα* *Ε* 424, *καστορνῦσα* *ρ* 32 (*καταστορνῦσα*), *κὰπ φάλαρα* *Π* 106.

c. *ἀπό* suffers apocope in *ἀππέμψει* *ο* 83; *cf.* Latin *ab*.

d. *ὑπό* suffers apocope in *ὑββάλλειν* *Τ* 80; *cf.* Latin *sub*.

e. *ἀέρουσαν* *Α* 459 is explained as derived by apocope, assimilation, and vocalization of *φ*, from *ἀνά* and *φερύω*: *ἀνφε-ρουσαν*, *ἀφερυσαν*, *ἀέρυσαν*, *cf.* *κανάξαις* Hesiod *Works* 666 (*καταφαξαις*). For this apocope *cf.* *κάσχεθε* (*κατέσχεθε*) *Λ* 702, and *ἀμνάσει* Pindar *Pyth.* *ΙΥ* 54 (*ἀναμνήσει*); for the vocalization of *φ*, see § 14 *j*.

f. Apocope was no mere metrical license; it seems to have been common in the conversational idiom of some dialects. A Megarian peasant is made to say (Aristophanes *Acharnians* 732) ἄμβατε πὸτ τὰν μᾶδδαν for ἀνάβατε ποτὶ (πρὸς) τὴν μᾶζαν, where the poet is certainly imitating the manner of the common people. ἀμβώσας (ἀναβοήσας) is found in Herodotus I 8, ἀμπαύεσθαι Hdt. I 182, ἀμβολάδην Hdt. IV 181. More striking examples of apocope and assimilation than any in Homer are found in prose inscriptions, as ἀτ τᾶς for ἀπὸ τῆς, ἐτ τοῖ for ἐπὶ τοῦ, πὸκ κί for ποτὶ κί (πρὸς τί), πέρ τούννεον (§ 24 m) for περὶ τῶνδεων, in a Thesalian inscription of 214 B.C., found at Larissa. Cf. πὸτ τὸν θεὸν κατ πάτρια διδόντων in a Delphian inscription of 380 B.C. Apocope was the rule in the Thessalian and Boeotian dialects. By apocope πρὸς is derived from προτί.

CONSONANTS AND CONSONANT CHANGES.

§ 12. a. Where collateral forms appear, one with single and the other with doubled consonants, the form with two consonants is generally the older or justified etymologically, as ποσσί, ποσί (from ποδ-σι); νείκεσσε, νείκεσε (νείκος, νείκεσ-), ὅππως (ὀκφως, cf. Latin *quīs etc.*), ὄττι, κτλ.

b. Single initial consonants, especially λ, μ, ν, ρ, σ, are often doubled (as ρ is in Attic) when by inflexion or composition a short vowel is brought before them (see § 41 j a), as ἐλλίσσετο Z 45, ἔμμαθον, ἐννήητος, ἔσσυο, ὅππως, ὄττι.

c. But sometimes ρ is not doubled where it would be in Attic, as ἔρεξα δ 352 (§ 25 g), ἄρεκτον T 150, ὠκυρόφ E 598, θυμοραϊστῆων Σ 220.

d. Palatal and lingual mutes often remain unchanged before μ, as ἀκαχμένος, ὀδμήν, ἴδμεν, κεκορυθμένος.

e. Lingual mutes are commonly assimilated to a following σ, as ποσσί (ποδ-σι). σ is sometimes assimilated to μ or ν: ἔμμεναι (εἶναι) for ἐσ-μεναι, ἐννεπε a 1 tell for ἐν-σεπε (Lat.

insece), ἀργεννός *white* for ἀργεσ-νος, as ἀργεννάων Γ 198, ἔν-
νυμι for φεσ-νυμι (§ 14 a) *cf.* ἔσσα δ 253, ἐραννῆν η 18 *lovely*,
ἐρεβεννή Ε 659 *dark*, *cf.* Ἑρεβος. *Cf.* the aorist ὀφέλλειεν
β 334 for ὀφελσειεν. See § 4 f.

f. σ is frequently retained before σ, as ἔσσομαι, ἐτέλεσσε.

g. Between μ and λ or ρ, β is sometimes developed (*cf.*
the Attic μεσημβρία from μέση ἡμέρα, and *chamber* with Latin
camera), as ἄμβροτος from stem μρο or μορ (Latin *mors*,
morior), while in βροτός *mortal* and νύξ ἀβρότη Ξ 78, the μ
of the stem is lost; μέμβλωκε from μλο or μολ (*cf.* ἔμολον),
while in προβλώσκειν φ 239, the μ of the stem is lost; μέμ-
βλετο Φ 516 from μέλω ι 20; ἥμβροτον ΙΙ 336 (*cf.* ἄμαρτε
ζ 116 and ἀβροτάζομεν Κ 65).

h. κάμβαλε is found occasionally, as ζ 172, in the Mss. as
a variant reading, a softer pronunciation for κάββαλε (§ 11 b).

i. A parasitic τ appears in πτόλις, πτόλεμος for πόλις, πό-
λεμος. *Cf.* διχθά, τριχθά with Attic δίχα, τρίχα, — χθαμα-
λός (*humilis*) with χαμαί (*humī*). The form πτόλις is found
in Thessalian and Cyprian inscriptions, and was also Arca-
dian. The proper names *Neoptolemus* (Νεοπτόλεμος) and
Ptolemy (Πτολεμαῖος) preserved this τ to a late period.
Τληπτόλεμος is found in an ancient Boeotian inscription; in
this word τ could not have been inserted *metri causa*.

j. Certain words were losing their initial consonants in
the Homeric age: *cf.* μικρός γ 296 with σμικρῆσι Ρ 757, ὕες
ο 556 with σὺς τ 439, κερασθέντες Β 398 with σκέδασεν Ρ 649,
ξυνιόντες Δ 446 with συνίτην Ζ 120, δούπησεν Δ 504 with
ἐγδούπησαν Λ 45 and ἐριδούπη γ 399 with ἐρίγδουπος Η 411.

k. For *f* see § 14.

l. Jod (*j* pronounced as *y*) occasionally retains the force
of a consonant in ἦμι (§ 25 h) and generally (37 times) in
postpositive ὥς *i.e.* ἰώς (§ 41 m), which seldom leaves the pre-
ceding syllable short. The constant position of ὥς after the
noun which it qualifies marks the lengthening as a relic of
an earlier age.

m. The *rough breathing* (*h*) has no power to prevent elision or weaken hiatus. The smooth breathing is found with several words which have the rough breathing in Attic, as ἄμμες (ἡμεῖς), ἡμαρ (ἡμέρα), ἄλτο (from ἄλλομαι), ἡέλιος (ἥλιος), Ἀίδης (Ἄιδης), ἥώς (ἔως). See § 4 f.

n. The *ν* movable was written by some ancient critics (e.g. Aristarchus) after the ending -ει of the pluperfect, as βεβλήκειν E 661, ἠνώγειν Z 170; cf. ἤσκειν Γ 388 (ἤσκειν). It is freely used before consonants to make a syllable long by position (§ 41 h).

o. The final *σ* of adverbs is omitted more often than in prose; not merely ἐξ and ἐκ, οὕτως and οὕτω, but also πώς and πώ, πολλάκις and πολλάκι (and similar adverbs in -κις, even with elision, τοσσάχ' ὕδωρ ἀπολέσκει λ 586), ἀτρέμας and ἀτρέμα, μεσσηγύς and μεσσηγύ, μέχρις and μέχρι, ἄχρις and ἄχρι, ἀμφίς and ἀμφί (adverbial), are found as collateral forms.

§ 13. METATHESIS of *a* and *ρ* is frequent: καρδίη B 452, κραδίη α 353; θάρσος α 321, θράσος (once) Ξ 416 (while the adjective is always θρασύς); κάρτος δ 415 (κάρτιστοι A 266), κράτος A 509. Cf. ἔδρακον from δέρκομαι, ἔδραθον from δαρθάνω, ἔπραθον from πέρθω, τραπέομεν Γ 441 from τέρπω, τερπικέραυτος from τρέπω.

For the shifting of quantity from -*āo* to -*εω*, see § 5 d.

§ 14. THE DIGAMMA. a. The following words seem to have been pronounced by the Homeric poet more or less consistently with initial digamma (ναι, *f*, pronounced as English *w*):—

ἄγνυμι *break*, as E 161; cf. ἕαξα, ἀαγές λ 575.

ἄλις *enough*, as ν 136, B 90.

ἀλῶναι *be captured*, as M 172; cf. ἐάλων, Aeolic εὐάλωκεν (see j below). Also εἴλω *press*, as II 403, from the same root.

γᾶναξ *king*, as A 7 and often.

γᾶνδάνω *please*, as β 114; cf. ἕαδον and ἐγῆδανε [ἑάνδανε] γ 143.

son in *-αι* is more common, as *γηθήσαι* A 255, *αίραι* H 130. The third plural with but two exceptions (*κήαιεν*, *κτερίσαιεν* Ω 38) ends in *-ειαν*, as *τίσειαν* A 42, *ἀκούσειαν* B 282.

g. The third plural optative active of *μι*-verbs ends in *-ιεν* (except *σταίησαν* P 733), as *εἶεν*, *δαμῶιεν*, *δοῖεν*.

h. The second singular imperative ending *-θι* is retained in some presents, as *ἴληθι* γ 380, *δίδωθι* γ 380, *ᾔμνυθι* Ψ 585; and in some perfects, as *τέθναθι* X 365, *τέτλαθι* A 586.

i. The third plural imperative ends in *-των*, *-σθων* (never *-τωσαν*, *-σθωσαν*), as *ἔστων* A 338, *φευγόντων* I 47, *λεξάσθων* I 67.

j. γα. Active infinitives (except in the first aorist) frequently end in *-μεναι*, which is sometimes shortened after a short vowel to *-μεν*, as *ἔμμεναι*, *ἔμμεν*, *ἐλθέμεν(αι)*, *τεθνήμεν(αι)*.

β. The shortening of *-μεναι* to *-μεν* occurs generally before a vowel, where it may be called elision.

γ. The ending *-ναι* is found only after a long vowel, as *δοῦναι*, *διδούναι* Ω 425.

k. The ending in *-εμεν* is clearly preferred to that in *-ειν* before the Bucolic diaeresis (§ 40 *h*); even before the diaeresis at the end of the first foot of the verse, the ending *-εμεν* could stand ten times as often as the ending *-ειν* is required.

l. The second aorist active infinitive in 12 verbs, and the future active infinitive in 9 verbs, have the anomalous ending *-εειν*, which probably stands for *-εμεν* or *-εειν*, which may be restored.

m. Aorist passive infinitives end in *-μεναι* or *-ναι*, as *δαμήμεναι* T 266, *δαμῆναι* Φ 578; *μιχθήμεναι* Λ 438, *μιγήμεναι* Z 161, *μιγήναι* λ 306.

n. The perfect participle has the inflection of the present in *κεκλήγοντες* M 125. See § 31 *d*, *e*.

o. Some second perfect participles retain in the oblique cases the *ω* of the nominative, as *τεθνηῶτος* α 289, *βεβαῶτα* ε 130.

p. The second singular of the middle generally remains uncontracted (§ 6), as *οδύρεαι*, *ἴδῃαι* Γ 130, *βάλλεο* A 297, *ᾠδύσαο* α 62, *ἐμάρναο* χ 228. Contracted forms are used occasionally, as *μετατρέπη* A 160, *γνώσῃ* B 365, *κεκλήσῃ* Γ 138; once in the imperfect, *ἐκρέμω* O 18.

q. In the perfect middle, *-σαι* regularly loses its *σ*; but *μέμνησαι* Ψ 648 is found as well as *μέμνηαι* Φ 442, *μέμνη* O 18 (for *μέμνεσαι*, as if from *μέμνομαι*).

-σο retains its *σ* only in the imperative, as *ἔσσο*, *ἵστασο*.

r. The first person dual of the middle once ends in *-μεθον*, *περιδόμεθον* Ψ 485 (*cf.* *λελείμεθον* Soph. *El.* 950, *ὀρμώμεθον* Phil. 1079) but the metre would admit *περιδόμεθα* with hiatus at the Bucolic diaeresis (§ 9 b).

s. The first plural middle often ends in *-μεσθα* (which is found also in the tragic poets), as *ἰκόμεσθα* γ 61.

t. The third plural of the perfect and pluperfect indicative middle often, and of the optative middle always, ends in *-αται*, *-ατο* for *-νται*, *-ντο*, as *δεδαίαται* α 23, *πεφοβήατο* Φ 206, *γενοίατο* α 266. Before these endings, smooth labial and palatal mutes are aspirated, as *ὀρωρέχεται* II 834 from *ὀρέγω*, *τετράφατο* K 189 from *τρέπω*.

Attic prose writers use these endings sporadically in the perfect and pluperfect; but the tragic poets use this ending only in the optative (as *γνωσοίατο* Soph. *O. T.* 1274, *cf.* *Ajax* 842, *El.* 211; *δεξαίατο* *O. C.* 44, *cf.* 945; *cf.* also *θείατο* Aesch. *Suppl.* 665).

u. *δ* seems to be inserted in the forms *ἀκηχέδαται* P 637 (*ἀκαχίζω*), *ἐλληλέδατο* η 86 (*ἐλαύνω*), *ἐρράδαται* υ 354 (*ραίνομαι*). These forms probably came from collateral verb-stems which contained *δ*, *cf.* *ράσσετε* υ 150 (*ραίνομαι*).

For *ἐλληλέδατο*, Dindorf and Nauck read the less anomalous form *ἐλληλέατο*, La Roche reads *ἐλληλάδατο*.

v. The third plural indicative of the aorist passive generally ends in *-εν* instead of *-ησαν* (46 forms in *-εν* to 15 in

PRONOUNS.

§ 24. I. PERSONAL AND POSSESSIVE PRONOUNS. a.

SING. N.	ἐγώ, ἐγών.	σύ, τύνη (6 times).	ἐγώ (Δ 400, χ 19), ἐγώ, ἐγώ, ἐθεν.
G.	ἐμεῖο, ἐμέο (κ 124), ἐμεῦ, μεῦ, ἐμέθεν.	σεῖο, σέο, σεῦ, σέθεν, τεοῖο (Θ 37).	οἶ, ἐοῖ (N 495, δ 38).
D.	ἐμοί, μοί.	σοί, τοί, τεῖν (5 times).	ἐ, ἐέ (τ 171, ο 184), μίν.
A.	ἐμέ, μέ.	σέ.	δς, ἐδς.
POSSESSIVE.	ἐμός (ἐμή, ἐμόν).	σός, τεός.	σφωέ.
DUAL N. A.	νώι, νώ (as Acc., E 219, o 475).	σφῶι, σφῶ.	σφωίν.
G. D.	νώιν (as gen. only x 88).	σφῶιν, σφῶν (δ 62).	
POSSESSIVE.	νωίτερος.	σφωίτερος.	
PLUR. N.	ἡμεῖς, ἔμμες.	ὑμεῖς, ὕμμες.	σφέων (4 times), σφέων (4 times), σφῶν (M 155, T 302).
G.	ἡμείων (4 times), ἡμέ- ων (9 times).	ὑμείων (4 times), ὑμέων (5 times).	σφίσι(ν), σφί(ν). σφέας, σφᾶς (E 567), σφέ (5 times).
D.	ἡμῖν, ἦμιν, ἔμμι(ν).	ὑμῖν, ὕμιν, ὕμμι.	
A.	ἡμέας, ἦμας (π 372), ἔμμε.	ὑμέας, ὕμμε.	
POSSESSIVE.	ἡμέτερος, ἄμός (7 times).	ὑμέτερος, ὕμός.	σφέτερος, σφός.

b. The oblique cases of ἡμεῖς and ὑμεῖς are said to retract their accent to the first syllable when they are unemphatic or when the last vowel is short, as ἦμας π 372, ὕμμεων O 494, ὕμιν α 373; but this rule is not observed constantly in the Mss., and editions vary.

c. The oblique cases of the 3d personal pronoun when enclitic are anaphoric, like αὐτοῦ κτλ. in Attic; when accented they have their original reflexive use, like Attic ἐαυτοῦ, ἐμαυτοῦ, σεαυτοῦ, κτλ., which compounds are posthomeric, and are not found even in Pindar.

μίν, σφωέ, σφωίν, σφί, σφᾶς, and σφέ are always enclitic.

d. The Aeolic forms ἄμμες, ἄμμε, ὕμμες, ὕμμε generally might stand in the text for ἡμεῖς, ἡμᾶς κτλ. So, also, perhaps ἄμμος and ὕμμος should be written for the possessive forms ἀμός, ὕμός, to bring them into correspondence with the Aeolic personal pronouns.

e. For the relation of the form ἐμεῖο to ἐμέο, of σεῖο to σέο, κτλ., see § 5 g.

f. ἐός seems to stand for σεῖος σους (cf. the old Latin *sonos*). Its use is not confined strictly to the third person; it means simply *own* (cf. ἴδιος, only twice in Homer, from the same root), as οὐ τοι ἐγὼ γε | ἦς (for ἐμῆς) γαίης δύναμαι γλυκερώτερον ἄλλο ιδέσθαι ι 28 *I can see nothing sweeter than my own native land*, δώμασιν οἷσιν (for σοῖσιν) ἀνάσσοις α 402. It is with rare exceptions the possessive of οὖ in its reflexive, not in its anaphoric signification (see c). As this use of οὖ became less familiar to the Greeks, it is probable that other words and forms were occasionally substituted for forms of ἐός in the text of the poems.

II. INTENSIVE PRONOUN. g. αὐτός regularly retains its intensive force in the oblique cases, even when not connected with a noun expressed, often marking a contrast which it is difficult to render smoothly in the English idiom.

The presumption is always strongly in favor of the original meaning; but all shades of meaning are found from the strict intensive to the simple anaphoric use of the Attic dialect.

h. For αὐτως in the sense of ὡσαύτως, see j below. In this use it has a large variety of meanings, as (ἄφρονά τ) αὐτως Γ 220 *a mere (simpleton)*; *without cause* A 520, *without a prize* A 133, *absolutely* B 138, *vainly* B 342, *without chariot* E 255. Most of these meanings are derived from *in the same way as before*, the connection determining the special sense of each passage.

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III. DEMONSTRATIVE PRONOUNS. i. The Attic article ὁ, ἡ, τό, generally retains its demonstrative force in Homer, but

like the intensive pronoun in the oblique cases, appears occasionally in its Attic signification.

In their demonstrative use, *ὁ, ἡ, οἱ, αἱ*, are best written *εῖ, ἦ, οῖ, αῖ*.—*τοί, ταί, τῶς* are used besides *οῖ, αῖ, ὧς*.

j. Thus the absence of the article does not mark a noun as indefinite; cf. *ἄνδρα μοι ἔννεπε Μοῦσα* *a* 1 with *arma vi- rumque cano*. *αὐτὴν ὁδόν θ* 107 is equivalent to Attic *τὴν αὐτὴν ὁδόν*, and frequently *αὐτως* is equivalent to Attic *ὡσαύτως* (*ὧς* being the adverb of the article, see *k* below and § 38 *h*) while *ὧς δ' αὐτως* *Γ* 339 is equivalent to Attic *οὕτω δ' ὡσαύτως*.

k. The demonstrative article is often followed by a noun in apposition with it, as *οὐ δ' ἐχάρησαν Ἀχαιοί τε Τρῳῆς τε* *Γ* 111, *but these rejoiced, both Achaeans and Trojans*, *αὐτὰρ δ βοῦν ἱέρευσεν ἄναξ ἀνδρῶν Ἀγαμέμνων* *B* 402 *but he, Agamemnon, king of men, sacrificed an ox*.

l. The forms with initial *τ* often have a relative force, but refer only to a definite antecedent; this is a relic of paratactic construction (§ 3 *n*), as is particularly clear in *ἀλλὰ τὰ μὲν πολίων ἐξεπράθομεν τὰ δέδασται* *A* 125 *but what we took as spoils from the cities, these have been divided*.

m. *τοῖσδεσσιν* *β* 47, *τοῖσδεσι φ* 93 belong to *ὅδε*. They are analogous to the Aeolic *τῶνδεων* of Alcaeus and to the *τοῦννεουν* (for *τῶνεων*, from *ὄνε* = *ὅδε*) of a Thessalian inscription.

n. *κεῖνος* is often found for *ἐκεῖνος*, as the adverb *κεῖθι* for *ἐκεῖθι* (only *ρ* 10), while *ἐκεῖ* is not Homeric.

IV. RELATIVE PRONOUNS. o. Besides the Attic forms, *ὅ* is used for *ὅς, ὅου* (better *ὄο*, § 17 *c*) for *οὗ, ἧς* *Π* 208 for *ἧς* (where for *ἧς τὸ πρὶν, ὄο πρόσθεν* has been conjectured).

p. The forms *ὅς* and *ὅ* have also a demonstrative use, especially *ὅς* with *οὐδέ, μηδέ, καί, and γάρ*.

For the relative use of the article, see *l* above.

q. The neuter *ὅ* is frequently used as a conjunction, like *quod*. So also *ὅτι* and *ὅ τε*.

V. r. THE INDEFINITE AND INTERROGATIVE PRONOUNS have genitive singular τέο, τεῦ, dative τέφ, genitive plural τέων, dative τέοισι, neuter plural of the indefinite ἄσσα only τ 218. The stem τι- is drawn into the second declension by the addition of ο, and τιο- becomes τεο-, cf. πόλις and πόλεως.

s. In ὅ τις for ὅς τις (cf. ὅ for ὅς, ο above), the first stem often remains uninflected; ὅ τις, ὅτι or ὅττι, ὅτεν or ὅττεο, ὅτεφ, ὅτινα, ὅτεων (ὦν τινων not being either Ionic or dactylic), ὀτέοισι, ὀτινας, neuter plural ἄσσα (ὅτινα X 450, but corrupt).

CONJUGATION.

§ 25. AUGMENT AND REDUPLICATION. a. The augment was for a time considered unessential: whether temporal or syllabic, it may be omitted in the Homeric poems; the accent is then thrown back as far as possible, as τεύχε A 4, ὀλέκοντο A 10, ἀφίει A 25, κάθεμεν ι 72 (καθεῖμεν), ἄνεσαν Φ 537 (ἀνείσαν).

b. When the augment is omitted, monosyllabic forms with long vowel take the circumflex accent, as βῆ for ἔβη.

c. Iteratives generally have no augment, § 36 a.

d. Forms without the augment are less common in the speeches than in the narrative. In the narrative, the augmented preterits are to the unaugmented as 7 to 10, but in the speeches as 7 to 2.

e. The Mss. are frequently of less authority than the rhythm of the verse in determining whether a form should be augmented: e.g. at the close of the verse, — ∪, ∪ — (where the comma indicates the end of a word) was preferred to — ∪ ∪, — —; hence ἄλγε' ἔθηκεν A 2, not ἄλγεα θῆκεν (§ 40 k); τεύχε' ἔκειτο Γ 327, not τεύχεα κέιτο. To write ἐλώρι' ἔτευχε κύνεσσιν A 4, or δὲ τελέετο βουλή A 5, would create the forbidden caesura between the short syllables of the fourth foot (§ 40 m). For the same reason the augment is omitted also when it would interfere with the Bucolic diaeresis (§ 40 h), as μία γείνατο μήτηρ Γ 238.

f. After the augment, initial λ , μ , or σ is sometimes doubled (in many instances as the assimilation of an original F or σ) as well as initial ρ : ἐλλιτάνευσα κ 481, ἔλλαβε α 298, ἔμμαθες σ 362, ἔσσευε Λ 147 (see § 41 *j a*).

g. Sometimes initial ρ is not doubled, as ἐράπτομεν π 379, ἔρεξα δ 352, ἔρεζε Β 400; cf. ἐρρύσατο καὶ ἐσάωσεν Ο 290 with ἐρύσατο καὶ ἐσάωσεν χ 372. See § 12 *c*.

h. Stems which originally began with a consonant may take the syllabic augment or reduplication, as ξειπον, ἔηκε, ἐάγη, ἐάλην, ἐέλπετο, — εἰκα, εἰλπα, εἰοργε, ἐέλμεθα Ω 662. Thus εἶδον is for ἐ-*Φιδ*-ον, εἶρπον is for ἐ-*σερπ*-ον. In ἐρχαται κ 283, this reduplication seems to be lost, cf. ἐέρχατο κ 241; so δέχεται Μ 147, ἔσσαι ω 250. In ἦικτο, as δ 796, and ἡείδης Χ 280, the η is the augment lengthened by the following F (*φικ*- and *φιδ*-). See § 41 *d*.

i. In the usual texts, many of these verbs have the temporal augment; this probably was not so spoken in the original form of the poems, but is a conformation to later usage. δ' ἔανασσε is the rational, more original form for the Ms. reading δ' ἦνασσε γ 304, ἀνδανε for ἦνδανε Α 24, ἐάνδανε for ἐήνδανε γ 143, ἔαξε for ἦξε Ψ 392, ἐάλω for ἦλω χ 230. See § 4 *h*.

j. The second aorist active and middle, of verbs whose stem begins with a consonant, is often found with a reduplicated stem, as ἐκέκλετο, λελάχωσι, ἀμπεπαλὼν, ἐπέφραδε, πεπιθόιμην, ἔτετμε, τετύκοντο.

k. The so-called *Attic reduplication* is more common in Homer than in Attic, and its use extends to the second aorist where the augment also may be used (cf. Attic ἤγαγον), as ἦραρε, ἦκαχε, ἀλαλκε, and the peculiar forms ἐρύκακε Λ 352 from ἐρύκω, ἠνίπαπε Β 245 from ἐνίπτω in which the final consonant of the theme is reduplicated with α as a connective (ἐνένιπε, as σ 321, is found more frequently).

l. In the perfect, the vowel after the Attic reduplication is not always lengthened, as ἀλάλλημαι, while it is never lengthened in the aorist (§ 31 *f*).

m. A reduplicated future is formed from the stem of some of these reduplicated aorists, as *κεκαδήσει* φ 153 from the stem of *κεκάδοντο* Δ 497, *πεπιθήσω* X 223, *πεφιδήσεται* Ω 158.

n. The reduplication of *ῥερυπαμένα* ζ 59, *ἐκτῆσθαι* I 402, is not according to Attic usage. *δειδέχεται* (from *δείκνυμι*), *δείδοικα*, and *δείδια* have irregular reduplication; probably the last two are to be explained as for *δεδφοικα*, *δεδφια* (§ 41 l β).

o. *ἔμμορε* (from *μείρομαι*) and *ἔσσνμαι* (from *σεύω*) double the initial consonant and prefix ε as if they began with two consonants (§ 41 j α).

§ 26. ENDINGS. a. The singular endings, *-μι*, *-σθα*, *-σι*, occur more frequently than in Attic; especially *-μι* and *-σι* in the subjunctive, as *ἴδωμι*, *ἀγάγωμι*, *ἐθέλῃσι*, *βάλῃσι*. These endings are rare in the subjunctive of the contracted *μι*-forms, as *δῶσι* A 129, *φθῇσιν* Ψ 805, *ῆσι* O 359.

b. *-σθα* is used three times in the optative, as *βάλοισθα* O 571; 29 times in the subjunctive, in 12 verbs, as *εἵπησθα* T 250, *πάθῃσθα* Ω 551; 8 times in the present indicative, in five verbs, as *φῆσθα* Φ 186.

c. In three verbs *-τον* is used for *-την* as the ending of the third person dual imperfect: *ἐτεύχετον* N 346, *διώκετον* K 364, *λαφύσσετον* Σ 583. *-την* would have made an *amphimacer* — ∪ —. See § 41 a.

d. The third plural of the perfect active ends in *ᾱσι* (for *-αντι*); *ᾱσι* is found only in *πεφύκᾱσι* η 114, *λελόγκᾱσι* λ 304.

e. In the pluperfect, the older endings *-εα* κτλ. are preserved, as *ῆδεα* Ξ 71, *πεποίθεα* δ 434, *ῆείδης* X 280. The third singular ends in *-εε(ν)* or *-ειν*, as *βεβήκειν* A 221, *ῆδεε* B 409.

f. The second and third persons singular of the first aorist optative active end in *-ειας*, *-ειε(ν)*, as *μείνειας*, *καλέσειεν*. The second person in *-αις* occurs very rarely; the third per-

ε-form of the stem of the present or second aorist, as ἔχεσκον, ἔλεσκε, εἵπεσκε, ἴδεσκε.

c. κρύπτασκε Θ 272 probably should be κρύπτεσκε. ῥίπτασκε θ 374 probably should be ῥίψασκε, although both may be considered as formed according to mistaken analogy.

d. Iteratives from the first aorist are peculiar to Homer, ἐλάσασκε (ἐλαύνω), μνησάσκετο (μιμνήσκω), θρέξασκον (τρέχω).

e. The suffix is sometimes added without variable vowel to themes which end in a vowel, as ἔασκες T 295, ὤθεσκε λ 596, φάνεσκε λ 587 (the only example of a passive).

f. Verbs in -μι add the endings -σκον or -σκομην directly to the theme: ἔφασκον, δόσκον, δύσκειν, κέσκετο (κεῖμαι), ἔσκον (for ἐσ-σκον, εἰμί).

PREPOSITIONS.

§ 37. a. Prepositions often retain their original adverbial force (as ἐν δέ *but therein*, παρὰ δέ *and beside him*). They may be placed after the verbs or nouns with which they are connected. See § 3 d.

b. *a.* The preposition is often separated from the verb which it modifies, as παρ δὲ Κεφαλλήνων ἀμφὶ στίχες οὐκ ἀλαπαδναί | ἔστασαν Δ 330 f., where πάρ modifies ἔστασαν. In ἐν δὲ πυρὶ πρήσαντες H 429, ἐν is to be construed adverbially, while πυρὶ is dative of means.

β. Sometimes the preposition, like other adverbs of place, governs a genitive where in its prepositional use it would be followed by another case, as τὸν μοχλὸν ὑπὸ σποδοῦ ἤλασα ι 375 *I drove the bar under the ashes*, where ὑπὸ σποδόν would be more regular.

γ. Similarly other words which were separate in the Homeric age were welded together in later time: οὐ γὰρ ἔτι became οὐκέτι γάρ, διὰ δ' ἀμπερές Λ 377 became διαμπερές δέ. So in old English to *us ward* was used where the later idiom requires *toward us*.

c. ANASTROPHE. a. Disyllabic prepositions, when they immediately follow the word with which they are construed, take the accent upon the penult, except ἀμφί, ἀντί, ἀνά, διά. ἀνα Z 331 stands for ἀνάσθηθι. ἐνι is used for ἐνεῖσι or ἐνεσσι, ἐπι for ἔπεσσι, μέτα for μέτεσσι. ἀπο is used for ἀποθεν *far from*. περί is used for περισσῶς *exceedingly*.

β. Elided prepositions suffer anastrophe only when they as adverbs modify a verb to be supplied, as ἔπ' Γ 45 for ἔπεσσι,—or by way of exception, in order to avoid ambiguity, as ἔφ' A 350, to show that the preposition is to be connected with the preceding word; so πάρ' Σ 191, κάτ' ρ 246.

γ. This so-called retraction of the accent to the first syllable is only a conservation of its original position, from which it was moved when the adverb lost something of its independence by its close connection with a verb or noun.

δ. a. ἐν has the parallel forms εἰν, εἰνί, ἐνί. εἰν stands only in the part of the foot which receives the ictus, and its use is nearly confined to certain phrases, as εἰν ἀγορῇ, εἰν Ἀΐδαο δόμοισιν. εἰνί is used but half a dozen times and only in the second foot.

β. The poet uses both ἐς and εἰς, κατά and καταί (in καταβαταί ν 110), παρά and παραί, πρὸς, προτί, and ποτί, ὑπό and ὑπαί, ὑπέρ and ὑπέιρ.

γ. The forms in -αι seem to be old locatives, cf. χαμαί (*humi*).

ε. ἔξ receives an accent when, following its noun, it stands at the end of the verse, as θεῶν ἔξ ρ 518, or is in danger of a wrong construction, as θεῶν ἔξ ἔμμορε τιμῆς ε 335 *from the gods she has received a share of honor*.

ι. ἀμφί, ἀνά, and μετά, are used also with the dative.

ADVERBS.

§ 38. a. a. A predicate adjective is often used where the English idiom has an adverb or an adverbial phrase, as χθιζὸς ἔβη A 424 *went yesterday*, ἡερίη A 497 *early in the morning*,

πανημέριοι A 472 *all day long*, παννύχιος α 443 *through the whole night*, μεταδόρπιος δ 194 *after supper*, ἐννύχιοι Λ 683 *by night*, ἔνδιοι Λ 726 *at midday*, ἐσπέριοι ξ 344 *at evening*, πρηγνής E 58 (*pronus*) *on his face*, ἐπομφάλιον H 267 (ἐπ' ὀμφαλῶ) *on the boss*, δέξιον K 274 *on the right*, μετώπιον Π 739 *on the forehead*, πεζός Ω 438 *on foot*.

β. Similarly κείνος Ω 412 *there*, οὗτος K 341 *here*, and frequently ὅδε, as ἡμεῖς οἶδε α 76 *we here*.

γ. πρόφρων *willing* is used only predicatively, where the English idiom uses *willingly*.

b. Adverbs ending in -α are common: λίγα (but λιγέως is more frequent), σάφα, τάχα (about 70 times, but ταχέως only ψ 365), ὦκα. These seem to have been originally neuter cognate accusatives, and many are such still; cf. πόλλ' ἐπέτελλε, πόλλ' ἡρᾶτο, μέγα νήπιε, μεγάλ' εὔχετο, κτλ.

c. Adverbs in -δην and -δον (originally adverbial accusatives from stems in -δα and -δο) are: ἀμβολάδην, βάδην, ἐπιγράβδην, ἐπιλίγδην, ἐπιστροφάδην, κλήδην, κρύβδην, μεταδρομάδην, ὀνομακλήδην, παραβλήδην, προτροπάδην, ὑποβλήδην (all having the signification of the participle of the corresponding verb), — ἀγγελιδόν, ἀναφανδόν, ἀνα- (ἀπο-, ἐπι-, περι-) σταδόν, βοτρυδόν, διακριδόν, ἰλαδόν, καταφυλαδόν, κατωμαδόν, κλαγγηδόν, πανθυμαδόν, φαλαγγηδόν.

d. Adverbs in -δα are rare, as ἀναφανδά, ἀποσταδά, μίγδα.

e. Adverbs in -δης are: ἄλλυδης, ἀμοιβηδής, ἄμυδης, ἀμφουδής.

f. Adverbs in -ι are: ἀμογητί, ἀναιμωτί, ἀνιδρωτί, ἀνουτητί, ἀνωιστί, ἀσπουδί.

g. Adverbs in -ξ are: γνύξ, ἐπιμίξ, κουρίξ, λάξ, ὀδάξ, πύξ.

h. Adverbs in -ως are not common; they are most frequent from σ-stems: οὔτως (οὔτος), ὥς (ὅ), αὐτως (αὐτός), κακῶς (κακός). ἴσως and ὁμοίως are not found, καλῶς only β 63, φίλως only Δ 347.

Adverbs in -ως are formed also from ἀφραδής (ἀφραδέως) ἀσφαλής (ἀσφαλέως), λιγύς (λιγέως), μέγας (μεγάλως), ταχύς

(ταχέως), τεχνήεις (τεχνηέντως), and from the participles (used like adjectives) ἐπιστάμενος, ἐσσύμενος.

These adverbs in -ως are little used also by the lyric poets: καλῶς, κακῶς, ἴσως, ἄλλως are not found in Pindar.

HOMERIC VERSE.

§ 39. THE HEROIC HEXAMETER. a. The poems are to be read with careful attention to the metrical quantity of each syllable, as well as to the sense of the passage. There are six feet (bars or measures) in each verse; hence the name *hexameter*. The part of each foot which has no ictus (the *arsis*) should receive as much time though not so much stress as the ictus-syllable (the *thesis*). The rhythm would be called $\frac{3}{4}$ time in modern music. The English hexameter (found e.g. in Longfellow's *Evangeline*) is generally read as of $\frac{3}{8}$ time.

b. The written word-accent is to be disregarded in reading Homeric verse. Occasionally (as ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον δὲ μάλα πολλά a 1) the verse-ictus and word-accent may coincide, but the word-accent seems to have had no influence on the formation of the verse.

c. The dactyl (♩ or — ∪ ∪), with the ictus on the first syllable, is the fundamental and prevailing foot of Homeric verse. It is often replaced by a spondee¹ or heavy dactyl (♩♩ or — —). In three verses of the Iliad (B 544, Λ 130, Ψ 221) and in three of the Odyssey (ο 334, φ 15, χ 192) each foot is a spondee, but a restoration of older, un-

¹ This name was derived from the use of this slow solemn measure in the hymns which accompanied the libation (σπονδή) to the gods; cf. two brief hymns of the Lesbian Terpander, about 700 B.C., to Zeus: Ζεῦ πάντων ἀρχά, | πάντων ἀγήτωρ, | Ζεῦ, σοὶ σπένδω | ταῦταν ὕμνων ἀρχάν, and to Apollo and the Muses: Σπένδωμεν ταῖς Μούσας | παισὶν Μώσαις | καὶ τῷ Μωσάρχη | Λατοῦς νιεί.

contracted forms would give at least one dactyl to each of these verses; Ἀτρείδης τὼ δ' αὖτ' ἐκ δίφρου γουναζέσθην Λ 180 may be read with two dactyls Ἀτρείδης τὼ δ' αὖτ' ἐκ δίφρου (§ 17 c) γουναζέσθην.

Dactyls are about three times as frequent as spondees in the Homeric poems.

d. Verses in which each of the first five feet is a dactyl are far more common in Homer than in Vergil: there are 160 in the first book of the Iliad alone. Many frequently recurring verses have this rhythm; as τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς, — οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον, — αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο. Many other verses have but one spondee (generally in the first foot) among the first five feet; as ἦμος δ' ἡριγένεια φάνη ῥοδοδάκτυλος ἠώς, — ἦμος δ' ἥελιος κατέδυν καὶ ἐπὶ κνέφας ἦλθεν.

e. Spondees are most common in the first two feet; they are more and more avoided in each foot toward the close of the verse, except perhaps in the fourth foot where the great Alexandrian critic Aristarchus preferred a spondee. But very many of these spondees in the first and fourth feet of our texts can be and doubtless should be resolved into dactyls; thus ἀγήραον B 447 is now read for the ἀγήρων of Aristarchus.

f. The first foot allows more freedom than any other. A short vowel there more frequently retains its natural quantity before a mute and a liquid, and yet is more frequently lengthened in the unaccented part of the foot (§ 41 h γ) before that combination. At the close of the first foot, hiatus is allowed (§ 9 b).

Similarly the first foot of the iambic trimeter of Greek tragedy and of English poetry has exceptional freedom.

g. The Bucolic diaeresis (§ 40 h) is seldom immediately preceded by a word of three long syllables. Before this diaeresis, a dactyl is strongly preferred, and is to be restored

in many places where the Mss. have the contracted form. Certain dactylic forms, as *βήσεται*, are preserved there more frequently than elsewhere in the verse.

h. Verses which have a spondee in the fifth foot are called spondaic verses (*ἔπη σπονδειακά*). They are more common in Homer than in the Latin poets, — about 4 *per cent.* of the verses of the *Iliad* being spondaic.

i. These spondaic verses seem especially frequent at the close of emphatic sentences or of divisions of the narrative (*cf.* A 21, 157, 291, 600) and in descriptions of suffering and toil, but often no rhythmic effect is sought; the convenience of the verse determined the measure.

j. The last two feet of the verse must not consist of two spondaic words: thus *Ἡὼ διὰν* ι 306 should be *Ἡόα διὰν*, *δήμου φῆμις* ξ 239 should be *δήμοο φῆμις*.

k. The last foot in each verse is a spondee, but the final syllable may be short; the deficiency in time is then made up by the slight pause which follows at the end of the verse (§ 41 a, p a). A heavy or consonantal ending is preferred; hence the *ν*-movable is often used.

l. The student need not concern himself about elision as in Latin poetry; that is already done in the text; but he must be watchful for synizesis (§ 7).

CAESURAL PAUSES.

§ 40. a. Each verse has one or more caesural pauses (*caesura* = *τομή cutting*), — pauses within a foot.

b. The principal caesura of the verse is always a pause in the sense, and is often emphasized by punctuation, as in each of the six successive verses Ξ 10–15; but occasionally commas are found where no pause is necessary.

Of course there can be no pause immediately before an enclitic, since this is closely connected with the foregoing word.

c. A caesura is almost always found in the third foot;

only 185 verses of the Iliad and 71 of the Odyssey have no pause there.* It occurs either after the ictus-syllable (as *μῆνιν αἶεide θεά* \wedge *Πηληιάδεω Ἀχιλῆος* A 1 — $\cup \cup | \cup \cup |$ — $\wedge | \cup \cup | \cup \cup |$ — —) or between the two short syllables (as *ἄνδρα μοι ἔννεπε Μοῦσα* \wedge *πολύτροπον δς μάλα πολλά* a 1, — $\cup \cup | \cup \cup | \cup \wedge \cup | \cup \cup | \cup \cup |$ — —). These two caesuras are about equally frequent; but the second slightly predominates and seems to have been preferred.

d. The importance of the caesura in the third foot is marked not only by the freedom with which hiatus is allowed there (§ 9 b), and by the evident avoidance of elision at that point (§ 10 e), but also by the large number of tags of verses which are suited to follow it; as *πατήρ ἀνδρῶν τε θεῶν τε, βοῶπις πότνια Ἥρη, θεὰ λευκώλενος Ἥρη, θεὰ γλαυκῶπις Ἀθήνη, φιλομειδῆς Ἀφροδίτη, Διὸς θυγάτηρ Ἀφροδίτη, ἑκκνήμιδες Ἀχαιοί, Ἀχαιῶν χαλκοχιτώνων, κάρη κομόωντες Ἀχαιοί, ἀρήφιλος Μενέλαος, ἄναξ ἀνδρῶν Ἀγαμέμνων, βοὴν ἀγαθὸς Διομήδης, Γερήνιος ἱππότης Νέστωρ, κτλ.* — all of which must be preceded by the feminine caesura (see f) of the third foot; while *Ἀγαμέμνωνος Ἀτρεΐδαο, εὐρὺ κρείων Ἀγαμέμνων, ἡγήτορες ἧδὲ μέδοντες, ἀπαμείβετο φώνησέν τε κτλ.* must be preceded by the masculine caesura of the third foot. See § 4 b, c, d.

e. The pause after the first syllable of the third foot is called the *penthemimeral* caesura (*πέντε, ἡμι-, μέρος*) because it comes after the fifth half-foot; it divides the verse into $2\frac{1}{2} + 3\frac{1}{2}$ feet. The pause between the two short syllables of the third foot divides the verse into $2\frac{1}{2} + 3\frac{1}{2}$ feet.

f. The pause after an ictus-syllable is called a *masculine* caesura because of the vigorous tone which it gives to the verse; the pause between two unaccented syllables is called a *feminine* caesura.

g. Sometimes the principal pause of the verse is the masculine caesura of the fourth foot. This is called the *hepthemimeral* caesura (*ἑπτὰ, ἡμι-, μέρος*). This is somewhat more

* When the *penthemimeral* caesura is lacking in the third foot it is always found in the fourth. In two or three exceptions are almost certainly omitted and can easily be amended. — D. A. L.

common in the Iliad than in the Odyssey. It is frequent after a feminine caesura of the third foot. It gives an energetic movement after a penthemimeral caesura, when the verse is divided into $2\frac{1}{2} + 1 + 2\frac{1}{2}$ feet.

h. Sometimes the pause of the verse is at the close of the fourth foot; this is called the *Bucolic* diaeresis (a diaeresis being a pause at the end of a word *between* two feet) or caesura, since it is most evidently aimed at in the bucolic or pastoral poetry of Theocritus. Occasionally there is a transition at this point to another part of the story, as A 318, 348, 430. This Bucolic diaeresis with the penthemimeral caesura divides the verse into $2\frac{1}{2} + 1\frac{1}{2} + 2$ feet.

i. The importance of the Bucolic diaeresis is marked by the large number of tags of verses which are ready to follow it, as *ῥίος Ὀδυσσεύς, ἔρκος Ἀχαιῶν, ἱππότη Νέστωρ, ὄβριμος Ἄρης, φαίδιμος Ἐκτωρ, Φοῖβος Ἀπόλλων, Παλλὰς Ἀθήνη, διὰ θεάων, μητίετα Ζεὺς, ἰσόθεος φῶς*. See § 4 c. Hiatus is allowed here occasionally. See § 9 b.

j. A slight pause occurs after the first short syllable of the first foot about 50 times in 100 verses.

k. A slight pause occurs about as often, after the first short syllable of the fifth foot. The poet prefers to close the verse with the rhythm — ∪, ∪ — — (where the comma represents the end of a word) rather than — ∪ ∪, — —; hence *οὔτε τέλεσσας* A 108, not *οὐτ' ἐτέλεσσας*. See § 25 e.

l. The principal pause of the verse is almost never at the close of the third foot; this would divide the verse into two equal parts and cause monotony. A word ends there not infrequently, but is accompanied by a more prominent caesura in the third or fourth foot; as *ἐνθα ἴδον πλείστους Φρύγας ἄνερας* Γ 185, where the last two words are so closely connected that no caesura is felt between them. But see γ 34.

m. Even a slight pause is rare between the two short syllables of the fourth foot. In *καὶ ἐπείθετο μυθῶ* A 33, the objectionable pause might be avoided by omitting the aug-

ment, but the conjunction is connected with the verb so closely that no caesura is felt.

n. It has been remarked that the forbidden caesura is next in position to the favorite Bucolic diaeresis; while the forbidden diaeresis at the close of the third foot is next to the favorite feminine caesura of the third foot.

o. No sentence ends with the second foot.

p. The pause in the third foot gives to the rest of the verse an anapaestic movement, from which it is often recalled by the Bucolic diaeresis. Similarly the Roman Saturnian verse (as *Dabúnt malám Metélli* \wedge *Naévió poéetae*) is at first iambic, but is trochaic at the close.

q. The varied position of the main caesura, and the minor pauses in different parts of the verse, give perfect freedom from monotony without detracting from the grace and dignity of the measure.

QUANTITY.¹

§ 41. a. Metrical convenience or necessity often determined the poet's choice among synonymous words (§ 4 a-d); since *ἀμφιδέξιος* *ambidexter* was not suited to dactylic verse, *περιδέξιος* was used Φ 163. The poet in general preferred the light dactyls to the heavy dactyls or spondees, and retained

¹ The beginner will find it convenient to remember concerning α, ι, υ, the vowels whose quantity is not clear at the first glance, that

(1) they are short in the final syllable of any word when the antepenult has the acute or if the penult has the circumflex accent;

(2) they are regularly short in inflectional endings, as *μάχρησι*, *ἥρωα*, *τρέπουσι*, *τέθνηκα*, — in the final syllables of neuter nouns, as *δάμα*, *ἡμαρ*, *μέλι*, *δάκρυ*, — in suffixes, except where ν has been lost before σ, as *φύσις*, *δολίης*, *Φοίνισσα*, — in particles, especially in prepositions, as *ἀνά*, *περί*, *ὑπό*, *ἄρα*, *ἔτι*, — and generally in the second aorist stem of verbs;

(3) they are long in the final syllable when the penult is long by nature and has the acute accent;

(4) they are long when they are the result of contraction, as *ἐτίμα* from *ἐτίμαε*, *ἱρόν* from *ἱερόν*, *νέκυσ* from *νέκυας*, and as the final vowel of the stem of nouns of the first declension.

in the Epic dialect a large number of dactylic forms which were afterwards contracted. An *amphimacer* (— ∪ —, ἀμφί, μακρόν) was avoided often by means of apocope, synizesis, or elision.

Most exceptions to the rules of quantity are only apparent. The poet, for example, did not lengthen a short syllable by placing the ictus upon it. If an apparently short final syllable stands where a long syllable is expected, it is probable either

(1) that the final syllable was originally long, and later lost part of its quantity, as πρίν, nouns in -ις (βλοσυρῶπις ἔστεφάνωτο A 36), and the dative singular ending of the third declension (§ 18 a); or

(2) that the following word has lost an initial consonant which would have made the preceding syllable long by position (see *m* below); or

(3) that the pause (musical *rest*) of a caesura or diaeresis, fills out the time occupied by the foot, allowing the same freedom as at the end of the verse (§ 39 *k*).

b. A considerable number of anomalies, however, remain unexplained. Prominent among the unexplained anomalies of quantity is the *ι* of certain abstract nouns, as ὑπεροπλήσι A 205, προθυμίησι B 588, ἀτιμίησι ν 142. This *ι* receives no ictus, hence no satisfaction could be gained even from the obsolete doctrine that a short syllable might be lengthened by the poet if it were made the ictus-syllable of the foot. These abstract nouns form such a definite class that it may be assumed that there was some explanation, perhaps physiological, for them all.

c. Doubtless when the poems were recited musically, it might have been easy for the bard in his intonation to hold, and thus to lengthen, a syllable which was usually short, or to slur over a long syllable and treat it as short. But it is not found that Homer or any other poet availed himself of this license.

μυροπὲς ἄνθρωπος How abundant

d. Many apparently irregular variations of natural quantity, as well as apparent freedom in allowing hiatus, and variations of quantity made by position (see *m* below), are to be explained by the loss of a consonant, *e.g.* ἄτη or ἀάτη was originally ἀφατη (see § 14 *j*); the loss of *f* and the consequent lengthening of one of the neighboring vowels (*cf.* βασιλεφος, βασιλῆος, βασιλέως), explains ἀασάμην I 116 and ἀάσατο I 537, as compared with ἄσας Θ 237; ἄεσαμεν (ἀφεσαμεν, from ἰαύω) γ 151 but ἄεσαν γ 490; Ἀἶδος Γ 322 but Ἀἶδι A 3, from α-φιδ (§ 14), *cf.* ἡείδης X 280 for ἐφείδης; μέμασαν B 863 but μεμᾶότες B 818 (μεμαφοτες). In εὐκηλος A 554 (ἐκηλοι E 759), the form may have been favored in popular use by a supposed connection with the adverb εὖ, which seemed so natural in εὐαδεν Ξ 340 for ἐφαδεν.

e. It may be supposed that the bards followed poetic precedents in allowing hiatus or lengthening before certain syllables in which but a minimum of the original sound remained; sometimes, by false analogy, they may have treated in the same way other syllables which really had lost no consonant.

f. *a.* A syllable which contains a long vowel or a diphthong is long by *nature*. Final *αι* and *οι* are metrically long, although short as concerns accentuation.

β. The quantity of some vowels is not fixed, as Ἀπόλλωνος A 14, Ἀπόλλων A 380; Ἄρες, Ἄρες E 31 (if the text is right); Σιδόνες Ψ 743, Σιδονίους δ 84; *cf.* Διονύσου λ 325 with Διώνυσος Z 135 (which remained the usual form in Boeotian dialect, as it is in Pindar); ὕδωρ α 110, ὕδωρ α 146.

γ. Most of these vowels with variable quantity were originally long and were becoming short, as the Homeric ἴσος, καλός, and φᾶρος, became ἶσος, καλός, and φῆρος in Attic poetry. The penult of ἀνίη was long in Homer but occasionally short in Attic poetry. φειαρινό (*cf.* ὥρη εἰαρινῇ B 471), Attic ἐαρινός, is found on a Boeotian inscription. It is evident that every vowel which at first was long and afterwards became short must have had at some time a metrical

quantity which could be treated either as long or short, *i.e.* its quantity was variable.

δ. A trace of the original \bar{a} in the ending of the neuter plural remains perhaps in ἔθνεα εἰσι B 87, where the hiatus is justified as *weak* (§ 9 d).

ε. For the length of final ι in the dative singular of the third declension, see § 18 a. πρίν in πρίν αὖτ' Z 81 retains its original length, as a contracted comparative.

ζ. So in Latin, the vowels of certain words had lost so much of their original quantity in the time of Plautus that he employed them sometimes as long, sometimes as short, while in later Latin poetry they became definitely short. Analogous to this, also, is the fact that a short vowel before a mute and a liquid is generally long in Homer, while in Attic it is generally short.

η. With this variation of natural quantity may be compared the double forms employed in Homer,—one with a single consonant, another with two consonants, as Ἀχιλλεύς A 54, Ἀχιλεὺς A 199; Ὀδυσσεύς A 430, Ὀδυσεὺς Δ 494; Τρικόην B 729, Τρίκης Δ 202; ὅππως A 344, ὅπως A 136; μέσσον Γ 266, μέσον A 481, κτλ., many of which doubled consonants are known to be justified etymologically.

θ. Sometimes a naturally short vowel was lengthened (not by the poet, but in the speech of the people) in order to avoid the too frequent recurrence of short syllables. This is illustrated by the rule for the use of σ or ω in the comparison of adjectives (σοφώτερος but κονφώτερος), by the pains shown by some of the Greek orators (as Demosthenes) to avoid an uninterrupted succession of several short syllables, and by the words which have a vowel similarly lengthened in the Attic dialect (as ἄθάνατος, προσήγορος, ὑπηρέτης). We find ἀνὴρ but ἀνέρες (ἀνήρ M 382), cf. ἡνορέη (Pindar ἀνὴρ, ἀνορέα) Πριάμος but Πριάμιδης, θυγάτηρ but θυγάτερα (with \bar{u} in all forms of more than three syllables), ἀπονέοντο, ἀγοράσθε but ἀγορή, ἄθάνατος but ἄθαπτος, cf. ἡνεμόεντα from ἄνεμος, ἐπίτονος μ 423.

h. a. In Homeric verse a syllable which contains a short vowel is long by *position* when the vowel is followed by a double consonant (ξ, ξ, ψ) or by two or more consonants, whether these are in the same or in the following word or are divided between the two words.

β. This rule holds good also in case of a mute followed by a liquid. This combination rarely fails to make position within a word, and generally makes position when it stands at the beginning of a word (as ὑπατε κρειόντων A 45), especially when this word is closely connected with the preceding.

γ. The influence of the metrical ictus on quantity is nowhere else so clear as in strengthening this so-called *weak-position* before a mute and a liquid: before this combination, a short vowel is always lengthened (more than 2600 times) in the ictus part of the foot; while lengthening in the arsis of the foot is found 105 times, 48 of which are in the first foot (as ἐκ δὲ Χρυσῆς A 439, cf. § 39f) and 47 in the second foot (as ἐξ οὗ δὴ τὰ πρῶτα A 6). Of course a short vowel remains short only in the unaccented part of the foot. See i β below.

i. a. Sometimes a vowel remains short before a mute followed by λ or ρ, as Ἄφροδίτη Γ 380, ἀμφιβρότης B 389, ἀμφιδρυφῆς B 700, προτραπέσθαι Z 336, νεῦσέ Κρονίων A 528, βάλε Πριαμίδαο Γ 556, γάρ ῥ' αἶ Κλυταιμνήστρης A 113. These words and phrases could not have been brought into the verse if the mute and liquid must make position, and the history of the language shows that this combination of mute and liquid was losing its weight (cf. f γ above). Similarly, the syllable must be short which precedes βροτῶν, προσηύδα, τράπεζα.

β. Of about 570 examples in the Homeric poems of a vowel remaining short before initial mute and liquid, it is said that 202 are in the first short syllable of the third foot (as ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον E 274), 278 are in the first short syllable of the fifth foot (as καὶ μιν φωνήσας

ἔπεα πτερόεντα προσηύδα A 201), 28 are in the first short syllable of the first foot (as ἦκα πρὸς ἀλλήλους Γ 155), 27 are in the first short syllable of the second foot (as ὥς δ' ὅτε τίς τε δράκοντα Γ 33); while only 34 are in the second short syllable of a dactyl, 25 of these being in the first foot (as καὶ βάλε Πριαμίδαο Γ 356), and only one of the 34 being before a sonant mute followed by a liquid (τὰ δὲ δράγματα Λ 69). It is evident that the numbers in such computations differ with different texts.

γ. That a mute and liquid do not always make position is explained by the ease with which the combination can be pronounced at the beginning of a syllable, leaving the preceding vowel short.

δ. In ἀνδροτήτα Ω 6, *a* remains short before three consonants; but it is probable that this word has replaced some obsolete synonymous word which suited the metre.

ε. Before four words, two of which begin with the double consonant ζ and two with the two consonants σκ (not a mute and a liquid), the preceding vowel remains short: οἷ τε Ζάκυνθον B 634, οἷ δὲ Ζέλειαν B 824, προχέοντ' Ὀδυσσεύς Σκαμάνδριον B 465, ἔπειτ' ἄσπετον εἶπετο ε 237. Two of these words, Ζάκυνθος and Σκάμανδρος (although the gods called it Ξάνθος, Υ 74), might seem essential to the poet's story, and might be excused by the greater freedom which is allowed to the treatment of proper names in verse; but there are indications of possible collateral forms with a single consonant; cf. κίδναμαι with σκίδναμαι (which is always used where the metre permits), μικρός with σμικρός (§ 12 j). Perhaps Δάκυνθος should be substituted for Ζάκυνθος, cf. ζαθέην A 38 with δαφεινός B 308, Δεύξιππος in a Boeotian inscription for Ζεύξιππος, Δάγλη on coins for Ζάγλη. It is noteworthy, however, that Ζάκυνθος was also the Greek name of Saguntum and in that word Z may often have been pronounced nearly like Σ.

j. *a*. A single λ, μ, ν, ρ, σ, at the beginning of certain

words, may make position (*cf.* § 12 *b*): *πολλὰ λισσομένω* X 91 —|— ∪ ∪ |— (*cf.* *ἐλλίσσεται* Z 45, *τρίλλιστος* Θ 488, *πολύλλιστον* ε 445, *οὐδὲ κατὰ μοῖραν* Π 367 (*cf.* *ἄμμορον* Z 408, *διεμοιράτο* ξ 434, *ἔμμορε* A 278, *εἵμαρτο* ε 312, of which the form of reduplication indicates that the stem was treated as if it began with two consonants, § 25 *o*), *ἔπεα νιφάδεσσι* Γ 222 (*cf.* *ἀγά-νυιφον* A 420 and English *snou*), *ὅσα ῥέζεσκον* χ 46 (*cf.* *φέργον*, *work*, *wrought*), *ὔλη τε σεύαιτο* Ψ 198 (*cf.* *ἐσσεύοντο* B 808, *ἐπισσεύεσθαι* O 347, *λαοσσόος* N 128).

β. So also δ makes position in the stem δι- (*δείσαι* *fear*) and always in *δῆν long*, as *ἡμεῖς δὲ δείσαντες* ι 236, *ἔδεισεν δ' ὁ γέρων* A 33, *cf.* *θεουδῆς* ζ 121 *god-fearing* (for *θεο-δφης*); *οὐ τι μάλα δῆν* A 416.

γ. A short vowel before a liquid is lengthened most frequently when it is in the ictus-syllable of the second or fourth foot (seldom in the third or fifth foot) and generally before words which begin with two short syllables, as *ἐνὶ μεγάροισι γενέθλη* E 270. X

k. It is stated that a short vowel is lengthened 123 times before ρ (91 times, not counting repetitions), 70 (51) times before λ, 320 (111) times before μ, 58 (30) times before ν, 44 (29) times before δ, 9 times before σ.

1. *a.* Cognate languages and collateral dialectic forms show that most words which in the Attic dialect began with ρ, once began with σρ or φρ. This explains the doubling of the ρ after the augment and in composition, as well as its power to make position in Homeric verse. 85 per cent. of the instances of lengthening before ρ are known to be justified etymologically.

β. The stem of the verb *δείσαι* is found on a Corinthian inscription as *δφι*. In the Homeric time, if the φ was not still pronounced by the Ionians of Asia Minor, doubtless the δ was thickened in pronunciation by the disappearing φ.

γ. Of the instances of lengthening before μ, most are only physiologically explained; the μ-sound being easily continued

until it is virtually a double consonant; but this lengthening occurs only before certain stems, not before *μάχεσθαι, μένειν, μῶνός κτλ.*

m. One of the consonants which made position has often been lost, as *γρηῖ δέ μιν φεῖκυῖα* Γ 386, *παρειπών* Λ 793 (*παρ-φειπών*, § 14); *βέλος ἔχεπευκές* Α 51, *γὰρ ἔχον* Τ 49, *πᾶρ-έχη* τ 113, from the stem *σεχ-*, *cf. συνεχές* ι 74 (for *συνσε-χες*); *θεὸς ὥς* Γ 230 (for *θεὸς ἰώς*, § 12 l), *cf. κακὸν ὥς* Β 190, *δρυνίθες ὥς* Γ 2, *πέλεκυς ὥς* Γ 60, *οἱ δ' ἄρ' ἴσαν ὥς εἴ τε* Β 780. Both consonants which made position are occasionally lost, especially in the stem of the third personal pronoun (§ 14 c, h), as *ἄρᾱ φ* P 196 for *ἄρα σφῶ*, *ἀπὸ ἔο* Τ 261 for *ἀπὸ σφέο*. But see § 14 j.

n. φ seems to be used as a double consonant in *Ζεφυρίη* η 119 — υ υ —, *ῥφιν* Μ 208 — υ, *πιφάσσω* Κ 478 (although here the reduplication *πι* may be considered long by nature, *cf. Σίσυφος* Ζ 154). *δφφισ* is now written for *δφισ* in *Hippanax* Frg. 49, and is justified etymologically; *cf. Σάπφω* from the stem of *σοφός*, *Ἰακχος* from *ιάχω*, *δκχον* (*δχον*) *Pindar* *Ol.* vi 24, *φαιδοχτωνες* *Aesch. Choeph.* 1047.

o. a. A long final vowel or diphthong in the arsis of the foot is shortened before a following vowel: *Ἀτρεΐδαι τε καὶ ἄλλοι ἐκνήμιδες Ἀχαιοί* Α 17, *τὴν δ' ἐγὼ οὐ λύσω* Α 29. The shortening of a long vowel is essentially the elision of half the vowel (§ 9 d).

β. The most frequent exceptions to this rule occur in the first foot, less often in the fourth foot, — before the diaereses where hiatus is most common (§ 9 b).

γ. Final *αι, οι, ει* are most frequently shortened before an initial vowel. Final *οι* is shortened eight times as often as final *η*.

δ. The diphthongs with *υ* seem to have been more firm in retaining their quantity than those with *ι*. This is explained perhaps by the greater permanence in the language of *φ* over *ψ*.

ε. This shortening of diphthongs seems to indicate a ten-

dency of the final *ι* or *υ* of the diphthong to go into its cognate *y* (*j*) or *w* (*f*) sound and disappear (cf. § 5 *g*). In Pindar, also, a final diphthong is shortened far oftener (five times as often) than a long final vowel. Of course there was no hiatus as long as the *j* or *f* was spoken.

ζ. Final *ω* and *η* are shortened before an initial vowel more rarely than other diphthongs. *η*, *η*, *ω*, *φ*, *ευ* are shortened more frequently than elsewhere when they are in the first short syllable of the first foot. *φ* is seldom shortened except before an *ε* or (less frequently) an *α*.

π. *α*. Before a pause (as before the close of the verse, see § 39 *k*), a short vowel may be used in place of a long vowel: *ἐκπέρσαι Πριάμοιο πόλιν* A 19 — — | — υ υ | — υ υ | — υ Λ, *φεύγωμεν· ἔτι γὰρ κτλ.* κ 269 — — | υ Λ υ υ | —, *εἴατ' ἀκούοντες· ὁ κτλ.* α 326 — υ υ | — — | υ Λ. Not infrequently thus the short final vowel of a vocative takes the place of a long syllable, even *ὦ νιῆ Πετewo* Δ 338; in such cases the nominative form frequently could be used. The pause in the rhythm occupies the remainder of the time which would be spent in pronouncing a long syllable, ♩ ♩ = ♩ ♩. Before a pause, also, a long final vowel may preserve its quantity although the following word begins with a vowel.

β. This pause, which allows hiatus and prevents the shortening of a final vowel, gives prominence to the syllable before it, as *ἐκ γὰρ Ὀρέσταο Ἀτίσις ἔσσεται α* 40, *οἱ μὲν δυσομένου ἈΏπερίονος α* 24.

γ. A few verses seem to begin with a short syllable, as *ἐπειδὴ τὸ πρῶτον δ* 13 (probably *ἐπφει*), *φίλε κασίγνητε Φ* 308 (cf. *φίλαι* E 117, *ἐφίλατο* E 61), *ὃς ἄξει Ω* 154 (for *ὃς f' ἄξει* = *ὃς φε ἄξει*, cf. *ὃς σ' ἄξει Ω* 183), *ὃς ἦδη τά τ' εόντα Α* 70 (for *ὃς φείδη*, § 14), *αείδη ρ* 519 for *ἀφείδη* (see *d* above); *βορέης Ι* 5 is in all Mss. for *βορρῆς* (Thuc. vi 2). For *Ζεφυρίη η* 119, see *n* above; for *συνεχές Μ* 26, see *m* above; for *ἐπίτονος*, see *g* above; but *διὰ μὲν ἀσπίδος Γ* 357 seems to have been used on the analogy of *δι' Ἀφροδίτη κτλ.*

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